

# VUE Weekly

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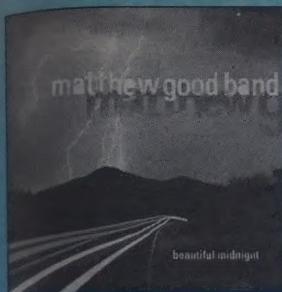
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# Don't call us, we can't call you

Should Telus  
subsidize the poor?  
You make the call!

BY DAN RUBINSTEIN

Last year, when an Edmonton *Our Voice* vendor suffered a minor stroke, he lay on his bed alone and unattended for four days. The man was unable to call for help because he couldn't afford a telephone.

According to a recent Edmonton Public School Board survey, roughly 2,000 children in the city come from families without phones. At St. Michael Catholic Elementary School on 92 St., the problem is even more acute. Informal polling has revealed that 80 per cent of students live in homes without phones.

This evidence, though largely anecdotal, is startling. And there's more: 200 of 250 people surveyed one day at the Norwood Communi-

ty Services Centre didn't have a phone, nor did 40 per cent of Health for Two families served by the Eastwood Public Health Centre. At the Mustard Seed and Boyle-McCaully health centres, 70 of 100 people queried had no phone.

Remarkably, even at the end of 1999, with the information superhighway on cruise control and the phrase "universal Internet access" a mainstay of political rhetoric, there are many among us without access to this most basic of communication services. It may not be a crisis, but phonelessness is a problem in Edmonton—it's another barrier the city's poor must struggle to overcome.

### George and Me

On September 17, in response to recent rate hikes by Telus, an *Our Voice* spinoff group called Our Action will stage a mock benefit concert for the telecommunications giant at the Old Strathcona Legion. Bill Bourne, the Mavens, Whitey Huston and the

Blue Hawaiians and Joe Byrd will supply the sounds, and the admission charge is an apt 35 cents.

Once the proceeds are tallied, *Our Voice* managing editor and Our Action co-founder Michael Walters plans to present Telus president George Petty with a cheque, a Michael Moore-style guerilla gimmick Walters hopes to capture on video. None of this is meant to embarrass or alienate Telus, he stresses. It's just a cheeky way to raise awareness about a serious situation.

"The Telus line is that they can't afford to provide the service without raising the rates," says Walters. "Our

line is because they

can't afford to provide the service, they're leaving a lot of people out in the cold. Ironically, their motto is 'Basic Human Communication.' It's the usual corporate lie: they say they care about people, yet all they are about is money."

James Rowe, who's organizing the benefit with Walters, says phonelessness hurts in different ways, especially in Edmonton's inner city, where poverty runs rampant. Not having a phone can be a major impediment to gaining steady employment, he says. If you apply for a job and the employer has no easy way to contact you—or can only call you at a community drop-in centre—you could be out of luck. It also makes communication between teachers and parents exceedingly difficult. When little Jimmy misses school three days in a row, how can his teacher contact mom or dad to check if there's a problem? Then there are the elderly, who often rely on telephones as lifelines to the outside world. And don't forget abused women, says Rowe. With an angry man pounding on the door, sometimes a phone call can save a life—an option that doesn't exist for women who move to escape violent partners and can't afford the reconnection fee.

### Are you jealous of Telus?

The basic monthly rate for a phone line in Edmonton is \$19.90, a charge that jumped \$1.54 as of July 1. Last year, Telus raked in a record \$5.8 billion in revenue and \$1.8 bil-

lion in operating income. Since merging with BCTel, they've expressed a desire to become the largest telco in the world. That doesn't make them Public Enemy Number One, says Rowe. But instead of fixing their gaze onward and outward, he asks, why not take a good look at their own backyard?

"We didn't set ourselves up as an anti-corporate group or an anti-Telco group," Rowe explains. "They're really just adhering to market logic. They're not really doing anything wrong. It's not their responsibility—and that's where the larger problem lies. It's accountability."

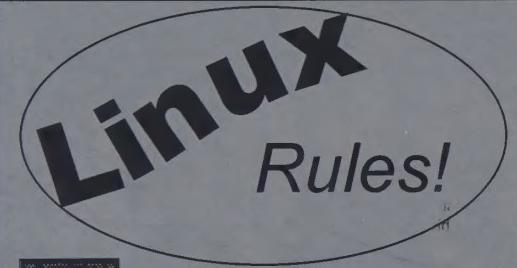
The Canadian Radio-television and Telecommunications Commission, the national regulatory agency, approved the Telus rate hike. But Rowe feels they simply don't safeguard the needs of all Canadians anymore. "It's difficult to see who's the fiddler and who's the dancer," he says of the relationship between the CRTC and telcos. "When you have a private company dealing with a basic service, it becomes a very tricky issue."

There are steps Telus can take to help Edmonton's poor get connected, Rowe points out, citing a number of creative examples. One of the main problems involves people who lose their service after racking up large bills they cannot pay. In Saskatchewan, where the basic rate is around \$19 a month, SaskTel has a program that puts low-income customers with large debts on payment plans ranging from \$10 to \$25 a month. Service is only denied if that \$10 isn't paid. Elsewhere, in several large American cities (New York, Seattle, Boston, Chicago, Dallas) and Toronto, phone companies have established programs to provide homeless people with voice mailboxes. Although this is a recent development, a steady stream of participants already are reporting that they have found jobs. Both programs could be effective in Edmonton, says Rowe.

### I ain't got no phone

Long before Walters and Rowe started

SEE PAGE 10



Linux is the world's most popular alternative operating system to Microsoft Windows. The beauty is in the power and stability of the system. The common application of Linux is in Internet servers or networking. The interesting part is that this operating system is coming out of the closet and on to the average person's desktop. If you haven't yet heard about Linux, you soon will!

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# Your VUE

## Glyconutrient article deficient

I was amazed and angered by the lack of truth in your recent article on Mannatech ["Glyconutrients: miracle or quackery?", Sept. 2]. Writer Dan Rubinstein obviously chose an opinion based on his own preconceived ideas and proceeded to justify that opinion, quoting sadly misinformed U of A students.

Rubinstein also doesn't know the difference between a legal network marketing company and an illegal pyramid scheme. There is a big difference—in the interest of journalistic integrity, perhaps some additional research would have helped. Rubinstein quotes Heidi Kuhse, an independent Mannatech associate, as having to be careful what she says because she must be "in compliance" with the company. It is in fact Health Canada that dictates what can and can't be said about any consumable dietary product.

In the U.S., the 1996 Dietary Supplement Health Education Act allows companies to make specific health claims on their products based on scientifically peer-reviewed published articles. In Canada, we are asking our politicians to pass a similar law, but until then we strive ensure our promotional material complies with the Health Canada regulations to the letter, to follow the letter of the law concern.

Rubinstein also quoted some U of A students who had seen a presenta-

tion by Kuhse—their comments are sadly those of people who do not possess all the facts. There are literally hundreds of scientifically peer-reviewed articles that back the science of glyconutrients and are available for anyone to read. Perhaps these students should practise what they preach and take an objective look at the huge amount of valid third-party research available before making their judgments.

Grad student Geoff Ball's comment about Dr. Steven Nugent were laughable. I don't know of any scientist (unless Ball is the first) who carries in his hip pocket a bibliography of every statistic or bit of knowledge. The fact that Ball requested information from Nugent in a large group setting, then dismissed his credibility when he left the stage after his lecture, is only proof of one student forming a biased opinion based on anecdotal circumstances.

Rubinstein also mentions Dr. Darrel See in his article. Dr. See never will be part of Mannatech Inc. Mannatech had an independent audit done on See's research and when certain questions could not be answered satisfactorily, the company disassociated itself from him and is currently filing formal charges against him. Mannatech took this action to clear any misconceptions about the company's credibility of the company. Mannatech certainly wasn't built around See, and he is by no means the only source of third-party validation on the huge power of the Mannatech product line.

Rubinstein mentions in his article "a wealth of damning information" uncovered by David Evans of Bloomberg Business News. According to Mannatech's Steven Fenstermacher,

Evans's articles are full of misquotations and are misleading and down-right untrue. Mannatech is currently investigating every possible legal action against Evans's slander. Going after the personal character of company president Sam Caster, Rubinstein once again shows his inability to get to the bottom of a story. There has never been a shred of truth to the suggestion that there was wrongdoing on the part of Caster when he ran Eagle Shield Inc. Perhaps Rubinstein can go a step further and request an interview when Sam Caster is in town this September 16-18 at the Shaw Convention Center.

None of Mannatech's literature has ever advocated replacing healthy living with pill popping—the proof is on our website, [www.mannatech.com](http://www.mannatech.com). The unfortunate thing that happens when articles such as this appear is that misinformed people may choose to take it as gospel truth. People whose health may benefit from the use of Mannatech's products may choose not to try them, and Mannatech's competition in the dietary-supplement industry benefit from such biased smear tactics.

People who genuinely wish to find out the truth will dig much deeper than Rubinstein did. Anyone interested in viewing some of the mounds of evidence validating Mannatech's truly remarkable scientific discovery can contact me at 449-1085 or e-mail me at [clusther@telusplanet.net](mailto:clusther@telusplanet.net) —JAMES LOPPKE, MANNATECH INC. ©

We welcome feedback, good or bad. Send your opinion by mail, by fax or by e-mail to [letters@vue.ab.ca](mailto:letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length.

**THU  
9** Painting Daisies

**FRI  
10** Fat Tuesday & Bomba!

**SAT  
11** The Dalai Lamas

**SUN  
12** Variety Night Hosted by Atomic Improv

**MON  
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**TUE  
14** Sticks & Stones

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15** Reggae Cowboys

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# millennium COUNT DOWN

100  
DAYS

By DAVID GOBEIL TAYLOR

## At sixes and sevens over nines

The year 1999 has been full of "dates of doom," so-called litmus tests of the millennium bug triggered by dates that aren't January 1, 2000.

First, of course, there was January 1, 1999, when computer programs that forecast year-long events like contracts, loans and policies would have to start dealing with the year 2000. Some experts predicted chaos; outside of a few isolated and quickly-fixed breakdowns, nothing happened.

The same warnings cropped up during the year, as governments and utility companies and anyone else likely to still be using big, hard-to-reprogram mainframes entered their 1999-2000 fiscal years one by one.

Some experts predicted chaos; outside of a few isolated and quickly-fixed breakdowns, nothing happened.

Then there was April 9, 1999—the 99th day of the year. Some computers programmed in the '60s used strings of nines to signify an end of file, or EOF. Some experts predicted chaos... ah, you know the rest.

The Dow Jones Industrial Average broke the 10,000 mark earlier this year, and predictions that computer systems wouldn't be able to handle five digits proved utterly false. And the Global Positioning System, a satellite system used by hikers and airplanes and Japanese taxi drivers to pinpoint their exact location, had a date rollover in August; hikers didn't get lost, airplanes didn't crash... okay, a bunch of Japanese taxi drivers couldn't find their way around Tokyo for a few hours, but in the grand scheme of things, that was an isolated and quickly-fixed breakdown.

When this issue of *Vue Weekly* hits the streets, it will be September 9, 1999—or, in computer parlance, 9/9/99. Some experts are predicting that, once again, old software will experience premature EOFs from that

string of nines and chaos will erupt.

Allow me to make a bold prediction: outside of a few isolated and quickly-fixed breakdowns, nothing will happen.

There are a few flaws in the 9/9/99-bug theory; first of all, it's not like every program used nines for EOFs. And many used more than four of them. And much of this software had built-in safeguards (especially anything that had to recognize prices like \$99.99—a rarer and more astronomical sum in the '60s, to be sure, but still possible). And not a lot of this software is used anymore. And besides, while it was easy to save a little memory in the ol' UNIVAC transistors by truncating the year to two digits, it's more problematical truncating months and days: the extra memory used to recognize both the four-digit 9/9/99 and, say, the six-digit 10/10/99 means that most programs will actually see 09/09/99, which is meaningless as far as EOFs go.

So yes, there are some alarms out there, but a suspiciously high percentage of them—at least 99.99 per cent, I'd say—are IT consultants directing their comments to big busi-

nesses and big governments with big mainframes and big budgets to spend on big consulting fees.

All of these failed predictions are doing a disservice to the real danger of the millennium bug. After expert Jehovah's Witnesses made six failed predictions of the second coming of Christ, even the most devout members stopped selling off their property in anticipation of the Rapture. And when widespread computer malfunction is predicted but doesn't materialize, the temptation to cross your fingers instead of spending your hard-earned profits on computer upgrades increases.

The millennium bug won't bring about Armageddon. But the problems probably won't be limited to a few isolated and quickly-fixed breakdowns, either. Computers with two-digit years are far more common than computers likely to wig out over a string of nines. The sheer volume of potential problems makes some glitches inevitable; just last month, the U.S. Social Security Administration sent out more than 32,000 letters telling recipients their benefits would end on January 1, 1900. (Their benefits were, indeed,

ending on January 1—the calculations were correct, but the non-"mission critical" printing software was in error.)

And lest everyone breathe a sigh of relief on January 1, 2000 when their heat's on and their phones work, there are two things to keep in mind. Firstly, problems are likely to be cumulative, as breakdowns and miscalculations pile up over days and weeks; secondly, New Year's Day isn't the last "date of doom." Computers that don't realize the year 2000 is a leap year—and they're out there—are likely to experience problems on February 29, 2000 and December 31, 2000 (the 366th day of the year).

## Y2K PSA

The Edmonton Association for Y2K Community Preparedness is hosting three information events and discussions this month: September 9 at 9355-103A Ave, September 23 at Capilano Library (496-1802 to pre-register) and September 30 at Idlewyde Library (496-1808 to pre-register). All sessions begin at 7:30 p.m.; call Melody at 988-4830 for more info. ☺

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# VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

## JUSTICE

### Open your wallets for Wiebo

**EDMONTON**—Supporters of Wiebo Ludwig and his merry band of followers at the Trickle Creek farm in northwestern Alberta have established a defence fund to help the controversial anti-oil and gas activists contend with a growing legal debt.

Thanks to their ongoing, decade-long feud with both industry and the province, Ludwig et al. now owe legal bills totalling over \$96,000.

Ludwig has needed those lawyers to fend off numerous charges of oil-field mischief and, more recently, deal with the maelstrom surrounding the still-unexplained shooting death of 16-year-old Karman Willis on the farm earlier this summer.

But his is a cause worth supporting financially, Edmonton activist Claire Ashton writes in a letter soliciting donations to the fund.

"Their very public battles have given strength and confidence to a growing group of farmers whose economic and personal health are being adversely affected by widespread pollution emanating from oil and gas drilling operations," she argues.

The Alberta Human Rights Coalition, Ashton goes on to report, is calling for a Truth and Reconciliation Commission similar to the one that took place in South Africa following apartheid. The Coalition feels that "Alberta's review must fully examine all of the elements that have led to a breakdown of civility and a loss of faith in the administration of justice in Alberta."

Going further, the coalition states that in the ongoing saga of the Trickle Creek battle the "basic rights of citizenship have been denied" and the "use of the RCMP to resolve the conflict between rural Albertans and the oil and gas industry, we believe, is wholly inappropriate..."

Quoting former prime minister Wilfrid Laurier in the wake of the hanging of Louis Riel, Ashton writes:

"What is hateful is not rebellion but the despotism which induces the rebellion; what is hateful are not rebels but the men who, having the enjoyment of power, do not discharge the duties of power; they are the men who, having the power to redress wrongs, refuse to listen to the petitioners that are sent to them; they are the men who, when they are asked for a loaf, give a stone."

Okay, so maybe Wiebo won't be mentioned on the same page as Louis Riel in Canadian history books, but anyone wishing to contribute to the fund can send a cheque to either Maine or Wiebo Ludwig, care of the Ludwig Defense Fund, 600 Hythe, Alberta, T0H 2C0. —DAN RUBINSTEIN

## FRANCOPHONIE

### E-commerce = English commerce

**MONCTON**—With the spread of the Internet and economic globalization,



English is increasingly becoming the language of choice for the international marketplace.

And that's something that worries Canadian Prime Minister Jean Chrétien, who warned delegates attending last week's opening of the eighth Summit of La Francophonie that they must work harder than ever to preserve the French language.

"Globalization has also brought about the near-universal use of English in communication technologies," Chrétien said. "Technologies which are themselves bolstering the power of English are posing a new challenge to the French language, along with hundreds of other languages."

Earlier in his address, Chrétien said well-to-do nations must do a better job of aiding the Third World and introducing emerging nations to the technology of today.

"We must be especially concerned with the danger of exclusion," he said. "Exclusion of countries that possess neither the resources nor the tools to participate in the intercontinental networks that are taking shape. And the exclusion of people who do not have access to the basic training they need to realize their potential in a knowledge-based global economy."

But if the language of the new technology is English, won't this contribute to the further erosion of the French language in the emerging world? —STEVEN SANDOR

### Human rights? Schmuman rights!

**MONCTON**—Prime Minister Jean Chrétien insisted it would be known as a human rights summit. But the three-day meeting of La Francophonie in the hub of Acadian New Brunswick fizzled to an end last Sunday with nary of mention of human rights on the official agenda.

Summit participants, who were shielded from reporters for most of the gathering, said the issue was never even discussed. Protesters and organizers of a parallel people's summit wanted the Canadian contingent to bring up the subject—especially with so many international heads of state with questionable human rights records, like Congolese President Laurent Kabila, in town.

Michel Frenette, the director of Amnesty International Canada's Fran-

cophone branch, told the Canadian Press that the summit's final declaration was scandalously vague. There was no mention of possible sanctions against or expulsion of any of La Francophonie's member nations.

"I don't think it's in the cards at the moment," Chrétien told reporters. And when French President Jacques Chirac called La Francophonie "a quiet force" at the closing press conference, laughter burst forth from the audience. —DAN RUBINSTEIN

### La Franco-phony?

**MONCTON**—Besides human rights and Quebec separatism, there was another divisive issue in the La Francophonie summit: the international organization's active courtship of non-Francophone countries for membership.

According to the summit website, La Francophonie consists of "52 countries that have the French language in common," and these countries have a total population of 500 million—"of which 170 million speak French."

On the summit's closing day, Albania and the Former Yugoslav Republic of Macedonia were made official members of the organization. Neither country recognizes French as an official language, and far fewer than 1 per cent of the population in each country speaks French. By contrast, Franco-Albertans make up 2 per cent of this province's population—yet only New Brunswick and Quebec are members of La Francophonie, and they hold voting rights equal to sovereign nations.

The Czech Republic, Slovenia, Lithuania, Poland and the U.S. state of Louisiana (all with almost no Francophones—i.e., those whose mother tongue is French—and few French-speakers) are observers at the summit; Bulgaria, Romania and Moldova are full-fledged members.

Some summit delegates see La Francophonie as having aspirations to be a French equivalent to the Commonwealth, even though the latter organization is made up of countries that, for better or worse, were profoundly affected by British culture, while many members of La Francophonie are former colonies whose citizenry never learned to speak French, or whose royal families

and elites simply were Francophiles.

Oh, and the next summit will take place in 2001 in Beirut, Lebanon—a country where French is a common second language but where there are virtually no Francophones. —DAVID GOBER TAYLOR

## ENVIRONMENT

### Ground gondola or grizzlies gonzo

**LAKE LOUISE**—A summer gondola that carries tourists up the mountain-side in this majestic resort area has become the latest source of conflict between environmentalists and businesspeople in Canada's Rocky Mountain parks.

Seven female grizzlies now live near the resort, drawn to the ski hill's lush summertime vegetation. National park officials have told Ottawa they want to shut down the gondola to protect the bears and reduce the chance of potentially deadly encounters between grizzlies and tourists.

But Charlie Locke, who owns the resort, stands by a report written by a Vancouver-based consultant that says the "impact of summer use on grizzly bears at the ski area is inconclusive."

Still, park superintendent Darro Stinson would prefer to err on the side of caution. Notwithstanding the probability of bear-human battles, he's also concerned about the grizzlies becoming "habituated" or less afraid of people as a result of prolonged exposure. That could force wardens to kill off the bears themselves—as they had to do to a pair of black bears in Banff National Park earlier this summer.

"There is good science out there, but if anybody is looking for science to give the definitive answer, we will wait forever," Stinson said to the *Calgary Herald*, referring to the indeterminate report by Vancouver's Hemmer Resource Consultants Ltd.

"I will exercise the cautionary principle," he continued, "both from an environmental point of view and a public safety point of view, when we make decisions in the national park."

The 40-year-old gondola attraction welcomes more than 80,000 riders every summer. The federal government is expected to make a decision about its future by the end of September. —DAN RUBINSTEIN

## VUEPoint

BY LESLEY PRIMEAU

### Purple haze

Froshing: now there's an idiotic undertaking. And yet, every year, we hear new stories about a froshing caper run amok. And froshing isn't restricted to immature high school students, either; it's common at universities, colleges and tech schools too. When the punishment is meted out by sports teams or the military, we call it "initiation," a euphemism that disguises the fact that there are many grown adults out there who want to inflict mental and physical anguish on their unsuspecting subordinates. I don't know how froshing and initiations developed into such a rite of passage in our society, but I am glad there have been so many concerted efforts to stamp the practice out.

Who can forget the hazing rituals of the military schools in the United States, or the stories you hear about sports initiations? How does shaving a guy's privates make him one of the boys, anyway? (A slip of the razor and he'd be one of the girls!) Still, it happens—and often, someone gets hurt. Recently, a group of spirited high school students abducted a couple of juniors, took them for a ride, stood them against a building and paddled their backsides with hockey sticks reinforced with sheets of aluminum, threatening them with even more severe beatings if they told anyone what had happened. (If they believed what they were doing was all right, one wonders, why did they feel so compelled to hide it?)

Well, apparently someone told mom anyway and she sensibly called in the gendarmes. The police agreed that an assault was an assault no matter what you called it; and one of the hazers has been remanded into custody until his court appearance on September 21. I can only imagine what effect a few weeks in remand will have on him—not to mention the fact that he now faces suspension and possible expulsion. For froshing!

Let's examine this a little more closely. Assault should be dealt with seriously by the law, but are criminal charges the way to go in this case? Should a student be saddled with a criminal record just because of a high-school prank? (And is that all this was—a prank? It certainly seems obvious that some students need a serious talking to, and if we continue to look the other way at froshing, it virtually amounts to tacit approval of these sadistic rituals.)

I believe assault is assault and should be prosecuted to the fullest extent of the law. But here is a case where the Young Offenders Act comes into play. If this is nothing more than a case of hijinks run wild, then perhaps an argument can be made that the offenders should not receive a criminal record. It seems unreasonable to allow an incident like this one to dog their entire adult life. The hard part is figuring out what kind of punishment would be reasonable. Community service? Or should we simply paddle the behinds of the offenders and then call it a day?

Lesley Primeau may be heard weekly days from 2-4 p.m. on 630 CHEZ.

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Land swap exposes  
C467's  
shortcomings

BY DALE LADOUCEUR

**T**he saga of the Little Mountain land swap took a turn for the worse at city council last week. Brinell Joint Ventures, the land owner and site developer, is now asking for an additional \$1 million to cover lost servicing costs if it trades the land to the city, which would double the amount council agreed to spend to acquire Little Mountain last April.

The Little Mountain Natural Area is about 45 acres of unploughed aspen parkland in northeast Edmonton, east of the Little Mountain Cemetery on 50 St and north of 160 Ave. It is a diverse area featuring grassland, woods, wet meadows and more than 200 species of flowering plants. It's also home to most of the wildlife that is common locally, including white-tailed deer and 38 different species of birds.

"This is a real blow," says Patsy Cotterill of Edmonton's Natural History Club, "especially as we had been led to believe that the negotiations could be concluded favourably." However, the final chapter remains to be written. At the September 1 meeting, council also voted to defer a decision on killing all further negotiations due to increased cost and directed city

administration to bring back a report on October 5, when council's report on the conservation fund is also due.

### Little rigours

In 1993, the City of Edmonton identified Little Mountain as natural area NE8093 and included it in its Inventory of Environmentally Sensitive and Significant Natural Areas. This document was prepared as background information for the city when it developed its Conservation of Natural Sites in Edmonton's Table Lands policy—otherwise known as C467.

C467 refers to Edmonton's table lands, the band which runs inside the perimeter ring formed by the transportation and utilities corridor. In 1993, then-mayor Jan Reimer said, "When development reaches these natural areas, the city would like to make some attempt to preserve them." Unfortunately, C467 was a document void of all real power. City council never put money behind the Conservation Policy and nixed the position of conservation coordinator two months into its existence.

To put a few more nails into C467's coffin, the Urban Development Institute fought tooth and nail to include the word "voluntarily" in the policy at several key places. The city thought that providing tax incentives encouraging landowners to voluntarily keep land in a natural state might work, but that hope has not yet

bore fruit.

**Can I get some service over here?**

The biggest problem with the policy is the term "permanent area contribution," also known as the "servicing cost." Servicing costs are part of the development process—they are usually recovered by the developer once they develop the land. In the case of Little Mountain, because the land will not be developed, there will be no revenue coming in. Brinell Joint Ventures says their financial estimates were predicated on the understanding that Little Mountain would be developed—and now that it's been taken out of development, they argue they'll be taking a loss.

But the city can't pay the servicing cost, according to council, because it would set a "terrible precedent, because then any land that was ever preserved or didn't generate revenue, we would be liable to pay servicing costs and we can't afford to do that." Councillor Brian Mason called the permanent area contribution the "poison pill" that could kill conservation, because if the city had to pay development and servicing costs every time [we chose to preserve an area] it would be impossible."

"My opinion is that they have identified a huge obstacle, which is a good thing," says Cotterill. "But I don't know why they didn't identify this earlier on. It just shows that the city is only now realizing that Conservation Policy C467 doesn't work." □

### news

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# Three dollar BILL

BY RICHARD BURNETT

## The pink holocaust

Once Adolf Hitler was crowned German chancellor in 1933, it didn't take the Nazis long to crush the burgeoning gay movement embraced by Germany's Weimar Republic.

Over 100 gay bars and political organizations were wiped out in Berlin; then, beginning in 1940, tens of thousands of gay men were sent to death camps. Gestapo chief Heinrich Himmler later bragged that the Third Reich incarcerated a million gay men between 1938 and 1944.

Last month, 55 years after the end of World War II, the Bundestag, the German seat of power, was returned to Berlin. Also, legislators finally approved a controversial plan to build a Holocaust memorial in Berlin so that, according to current Bundestag President Wolfgang Thierse, "there can be no more denial or indifference."

It's controversial because the memorial will—you guessed it—exclude other Nazi victims, namely gypsies and gays. It seems Germany is still in the I-prefer-those-people business.

Germany's "laissez," though, pales next to that of the Swiss banks who have now agreed to pony up a measly \$1.25 billion (U.S.) to settle claims filed by all Nazi victims (including homosexuals) relating to the WWII-era misconduct of Swiss banks, businesses and government.

Still, it's a rapprochement I'd advise

everyone to make.

United Airlines, for instance, made a startling about-face on July 30, when it extended travel, medical, dental and survivor pension benefits to same-sex "domestic partners" of its airline employees worldwide.

This comes after United, with the support of Canadian Airlines, Air Canada and 23 other major world airlines kick-started a U.S. Air Transport Association lawsuit against the City of San Francisco's 1997 by-law which demands that all city business partners offer same-sex domestic-partner benefits to their employees.

While United appealed last year's U.S. District Court ruling ordering the airline to extend same-sex benefits, the airline continued to assiduously court North American gays and lesbians. United even sponsored London's 1997 Gay Pride celebration, advertising in the official program, displaying its logo on the main stage and erecting a marquee at the British festival.

"We're proud to help welcome the 250,000 expected revellers," United's Pride ad read. "And, as a global airline, we'd be proud to fly you to other Pride festivals around the world. It's the kind of thing we do for you every day at United. Rising to meet your needs. Rising above your expectations. Enjoy the festival."

Worse, the International Gay and Lesbian Travel Association (IGLTA) refused to table a motion at its May 1998 Montreal convention requiring all IGLTA members with 25 or more employees to offer same-sex employee benefits. This means United, which is still appealing the U.S. District Court decision, remains an IGLTA member in good standing.

The moral of this story? It's that no one, especially moneyed faggots, has any morals. No one wants to publicly stand up for queer civil rights.

Now, I've said it before, and I'll

repeat it till the day I die: when push comes to shove, we are all obligated to take a stand, even if we don't like it. Sadly, the neutral IGLTA, like Sweden and Switzerland during World War II, would rather prostitute itself than take a stand for same-sex employee benefits.

Hell, the IGLTA ought to schedule their next convention in Berlin. No doubt they'd feel right at home. ☀

According to the Swiss Banks Claims Settlement states, parties eligible to make claims as the victims of Nazi persecution include Jews, Roman (gypsies), Jehovah's Witnesses and homosexuals, as well as the physically or mentally disabled or handicapped.

You can obtain a copy of the settlement by calling 1-888-635-5483, clicking to [www.swissbankclaims.com](http://www.swissbankclaims.com) on the Internet or writing to:

Information, Holocaust Victim Assets Litigation, P.O. Box 8300, San Francisco, CA 94128-8300, USA. You have until Oct. 22 to comment on the terms of the settlement, and a New York City U.S. District Court will hold a hearing November 29 to decide whether the settlement should be given final approval.

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# Model students

Design grads display pomp and circumstance

BY FRANCIS TÉTRAULT

Here's a sneak preview of collections by this year's graduates from the fashion design and apparel production program at Marvell College. This year's talented graduates include:



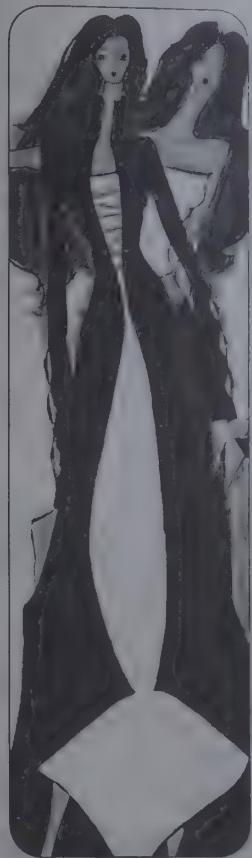
**Maria Metcalfe:** a sleek collection including versatile, interchangeable pieces that can be worn from day to evening. Metcalfe uses a wide range of fabrics to accentuate her designs.

**Salina Gamble:** the Romantic era influences this collection, which is full of rich colours and fabric designs aimed at individualistic, non-conformist or artistic types.

**Esther Bhatti:** a wearable and functional collection for the modern goth who isn't afraid to prowl the night in search of vampires.

**Farhana Lalani:** a colourful col-

lection showcasing power and femininity—perfect for the modern ethnic woman.



**style**

**Wendy Green:** a collection of layered sheer and opaque fabrics inspired by ancient Egyptian culture and its distinctive use of colour and draping.

**Liem Darn:** a '70s-inspired collection of feminine yet professional designs with construction details as well as flared bottoms and sleeves.

These collections are the result

SEE PAGE 19

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**Don't call us**

Continued from page 4

ed planning their benefit concert, another group in Edmonton began making overtures to Telus about affordability. A Phone in Every Home, a volunteer organization that grew out of the Central Community Health Council, identified phonelessness as concrete example of how income status can be detrimental to health. They met with Telus five times between June and September last year, says Phil O'Hara, one of the founding members. While they made headway in several key areas, he says, the two parties were still miles apart ideologically.

For starters, O'Hara considers the high "penetration rates" Telus throws around to be misleading. This figure—a 98 per cent penetration rate in Alberta, according to Telus spokesperson Jeff Welke—is in turn used to convince the CRTC that basic rates are not a barrier, so it's okay to raise prices. But these penetration rates are derived from Statistics Canada data, says O'Hara, which does not include rooming-house residents or the homeless. "The people who get marginalized are not part of the data collection," he says. "Nobody knows really how many people don't have phones."

A Phone in Every Home, which is not associated with the Our Action benefit, hasn't spoken to Telus since last September. They have talked to the telco about voice mail for the homeless and a Saskatchewan-style minimum payment plan in the past, says O'Hara. But now they've shifted their focus somewhat. They want to concentrate on collecting stories from people who've lived without phones to help humanize the issue, and they want to collect comprehensive statistics in order to finally get a detailed measure of the problem. More importantly, they've also joined forces with an important ally,

the Ottawa-based Public Interest Advocacy Centre (PIAC), a 23-year old charitable organization that provides legal advice, representation and specialized research to groups or individuals voicing public concern. With PIAC's support, O'Hara hopes to push the issue into the public eye.

purpose can only be resolved through policy and regulation."

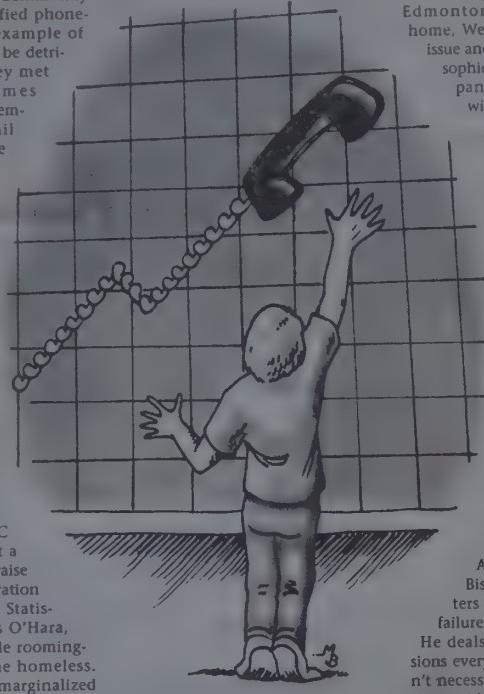
For its part, Telus agrees that the ball is really in the regulator's court. The CRTC approved the recent rate increases, says spokesperson Jeff Welke, and Telus reacted accordingly. Alberta is in tune with other provinces, he says. As for the number of impoverished people in Edmonton without a phone at home, Welke calls that a poverty issue and "a much broader philosophical debate than one company is capable of dealing with."

"Anytime you look at an issue as sweeping as poverty," he continues, "it's awfully simplistic to think, 'If only it was a little cheaper.' We acknowledge that there are people who live in rooming houses who don't have phones. But I don't know how we as a company can tackle that. That's something society has to look at."

**Don't discount effect of discount**

As a social worker at the Bissell Centre, Michael Walters is well aware of society's failure to help its downtrodden. He deals with its cruel repercussions every day. And while he doesn't necessarily think people should be provided with phone service for free, he says even a \$10 discount, when you earn \$395 a month and pay \$300 in rent, can make a huge difference.

In this era of telecommunications deregulation and privatization, however, companies must strive to maximize profit to make themselves more attractive to shareholders and compete internationally. This can often have a blinder-like effect. As James Rowe says, "Corporate concentration in the telecommunications industry does very little for your average consumer, and even less for less fortunate Canadians. The invisible hand is slapping Edmonton's poor upside the head." ☀

**It's money that matters**

PIAC, which has created a document called the Consumer Charter for a Connected Canada, has also written a series of reports looking at both affordability and telephones as an essential service. "Canada's communication networks," researcher Andrew Reddick wrote in March 1998, "are, on one hand, primarily commercial ventures operated for profit by private companies, and on the other, public utilities essential for social and economic participation by individual Canadians, community and public institutions. The tension arising from this duality of

**Flop satire raises ire**

Spoof of Hawking's Time a waste of yours

BY DAVID GOBEIL TAYLOR

**S**atire has two essential rules: know your subject, and write about it seriously. If these sound like rules that can be applied to any genre, well, they can; unfortunately, it's self-proclaimed "satirists" who most often ignore them, leaving their readers laughing for all the wrong reasons.

From Voltaire's *Candide* to Jonathan Swift's *Gulliver's Travels*, from the inexplicably underrated *The Great American Novel* by Philip Roth to the webzine *The Onion*—all of these masterful examples of satire work because they're written seriously. Anyone ignorant of the parodic subtext (like me at age 10 when I read *Gulliver's Travels*) still gets a good read.

Eric Schulman knows his subject: *A Brief History of Time* takes the reader on a whirlwind tour of the history of the universe in 54 short chapters, from "Quantum Fluctuation: in which our universe begins" through "Dinosaur Extinction: in which the dinosaurs die" (that's Schulman's idea of humour, by the way) to "World Wide Web Creation: in which a new medium is created."

**books**

REVUE

ferent font (making the volume look more like a book) indicates a sure of someone, anyone, along the line to say, "Hey, wait a minute! What an awful idea!"

If you're looking for satire, stick with the classics—or *The Onion*, who just happened to have an article called "Stephen Hawking Builds Robotic Exoskeleton" at [www.theonion.com/onion3123/hawkingexo.html](http://www.theonion.com/onion3123/hawkingexo.html). Now that's funny. ☀

*A Brief History of Time*

By Eric Schulman • W.H. Freeman &amp; Co. • 171 pp.

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# Downtown homeowners ride the Rails

**A**n innovative urban village is rising in Edmonton's midst as Railtown Condominiums takes shape on the old Canadian Pacific Railway lot off 109 St & 102 Ave. The 21-acre Christenson Developments project, hailed by city officials as the catalyst that will breathe new life into the city core, is expected to make a tremendous impact on the area.

Railtown Condominiums will consist of 89 townhomes, 166 apartment homes and 40 fourplex "carriage homes" that are specifically geared to meet the needs of the home-based professional. This impressive undertaking is intended to provide professionals with a downtown community they can call home. Professional singles and couples, ranging in age from their late 20s to their 60s, have shown tremendous interest in the project.

Until now, the end of each workday and every weekend has seen most of the downtown population head for the suburbs, leaving a virtual ghost town in the city core. Railtown's developers plan to stem that tide to some degree by providing a significant number of these professionals with a wide range of accommodation alternatives within an urban community setting.

Once completed, this "urban village" will contrast greatly with the steel and concrete towers of

the city complex, it will also contrast with the high-density, highrise accommodations typically associated with downtown living. A unique and complete mix of office and housing use is planned to create a sense of

community within the project.

A three-acre green space complete with mature landscaping, bike paths, benches, walking paths and courtyards will divide the complex scenically, and function as a community park. Ninth Street Market will feature a range of cafes, restaurants, shops and services and will be anchored by a new Save-On Foods Garden Market. This Save-On Foods store has been specifically developed with the needs of the Railtown community in mind, and will feature a full-service deli with fresh fish and meat departments, a floral service and photo finishing lab.

Residents aren't expected to simply "cocoon" within the development, however. It's expected that the influx of downtown residents will breathe new life into many downtown retail shops and services. Evening and weekend shopping, dining and entertainment are all expected to increase as a result of the Railtown development.

Prices for homes within the Railtown community range from \$109,000 for a 972-square-foot apartment-style condo to over \$224,000 for a 2,500-square-foot, three-storey carriage home. Estate apartments offer an open concept floor plan with spacious balconies, large windows, common exercise room, party room and award-winning garages.

Two-storey townhomes evoke feelings of days gone by with their old-fashioned, nine-foot-high ceilings, brass knobs, colonial trim, dormers and more. Decks, lofts, large bay windows, hardwood floors, vaulted and sloping ceilings as well as stone tiling make these homes unique.

There are two decorated showhomes at 111 102 St. Show units available for viewing. Nine creative and functional floor plans are sure to suit any life style.

The office-style carriage homes feature ample parking in front to accommodate client parking. These are fourplex units offering a number of different floorplans. Walkout basements,

hardwood floors, lofts, large walk-in closets, balconies and tandem garages are some of the features of the carriage homes.

Technology is an important part of the entire development as wireless Internet connects cable modems, Internet access, computers and televisions via a central box within each home. And

for security reasons, all of the homes are designed with their own garages and security entrances.

Showhome hours are from 2 to 6 p.m. Monday through Thursday and 1 to 5 p.m. on Saturday and Sunday. Additional information can be obtained by calling Bill Manchuk or Corin Leddy at the show home at 497-7245.

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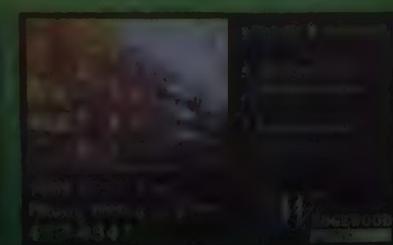
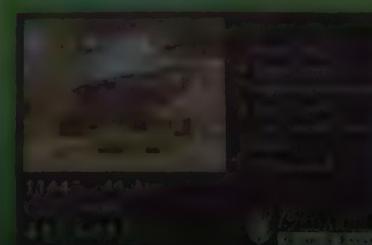
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# Hardwood Villa provides an Oliver twist

Two apartment conversion projects in the Oliver area offer fantastic opportunities for 25-to-35-year-old singles and couples to "kiss the landlord good-bye" and enjoy the financial benefits of home ownership. Hardwood Villa, located at 10230-120 St and Hardwood Manor, at 11217-103 Ave, offer renovated studio, one- and two-bedroom suites that are ideal for young professionals who work downtown and enjoy the urban lifestyle.

Hardwood Villa is now ready for occupancy, having undergone a complete renovation, inside and out. Built in 1970, the building contains a total of 29 units, including five studios and 24 one-bedroom suites. With a price range between \$47,900 to \$69,000, you can put as little as 5% down payment (\$2,400).

After similar renovations and updates take place this fall, Hardwood Manor will be ready for occupancy sometime around November. This building contains 33 one- and two-bedroom suites, ranging from approximately 600 to 900 square feet in size, and prices from \$58,000 for 1 bedroom units to \$85,900 for two bedrooms. Again, the developer estimates that monthly mortgage payments, before condo fees and taxes, can be as low as \$427 per month.

Both complexes are being renovated and converted by Hardwood Properties Ltd., a Calgary-based developer with experience in converting hundreds of units in that city. It is redeveloping the units specifically with the young professional in mind and specializes in upgrading older apartment buildings that are

well located and have good layouts. The company then offers these units either for sale or rent, depending upon the building's location and the size of the units.

The show suite located in Hardwood Villa offers a good example of the company's approach to remodelling older apartments to meet the needs of today's first-time condominium buyer.

The first impression you get upon entering the unit is that it is surprisingly large for a one-bedroom suite. The company is expert at taking small spaces and converting them to open concept units and, with colour and design techniques, making them appear spacious and comfortable for today's lifestyles.

The projects are aptly named as they feature gleaming hardwood flooring. Real oak flooring is used in hallways, living and dining room areas, while light grey carpeting in the bedrooms and adobe coloured ceramic tile in the bathrooms, kitchen and laundry areas complete the flooring package.

A large cut-out between the kitchen and living room also opens up the suite. The kitchen features maple cabinets and gray-toned countertops, including an eating bar between the two rooms. Three appliances (fridge, stove and built-in dishwasher) are included in the price and all one-bedroom units have a washer and dryer hook-up.

Plenty of lighting spills into the unit, through large windows and a sliding door leading to a glass-enclosed balcony. Mirrored doors on the foyer and bedroom closets reflect the light and further enhance the sense of spacious living.

The developer feels the units will appeal in particular to young

men and women who work and spend a significant amount of their leisure time in the downtown area. Aside from the tremendous value offered in the renovations that have been made to these buildings, the most appealing factor quoted by those who have purchased units to date has been the location of the

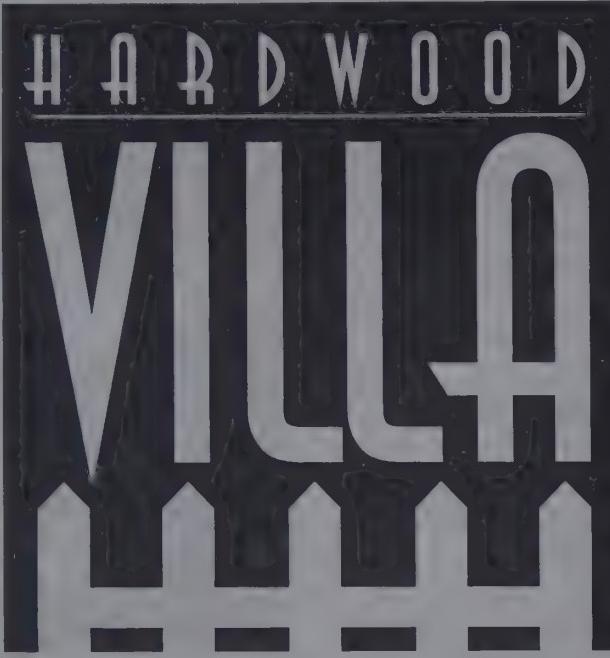
complexes. While each unit includes an energized parking space, residents may be tempted to leave the car at home.

Situated in well-established neighborhoods in the Oliver district, residents can easily use transit to reach downtown offices or shopping. Major areas such as Oliver Square, 124th St can also be easily accessed. And both buildings are only blocks away from restaurants and entertainment spots like Sidetrack Café and the 124th Street.

The second bedroom in the two-bedroom units offers the possibility of a home office or a space, or, obviously, a spare room for visiting parents, friends or siblings. However, financially astute buyers might also consider the idea of sharing the unit, thereby lowering their housing costs.

The most obvious financial benefit, though, of buying a unit in either complex is the potential for increasing the value of the condo over time. Instead of a rent expense paid out to a landlord each month, you put down a modest \$2,400 to \$4,500 down payment and pay what may be a lower total monthly housing charge, investing it in your own home with a view to possibly realising a profit after several years.

The show suite at Hardwood Villa is open for viewing between 4 and 7 p.m., Wednesday through Friday and from noon to 6 p.m. on Saturday and Sunday. More information can be obtained by calling Pete Whitehead at 718-0947.



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# Negotiating terms of Surrender

Antanas looks to Europe for literary influence

BY STEVEN SANDOR

One of the greatest tragedies in literature is that so few of the great works of Central and Eastern Europe have been translated into English. And the few works that are translated receive little fanfare, and are often ignored on the bookshelves.

Because the languages of the region—Polish, Czech, Hungarian, Estonian, Lithuanian—are so difficult to translate, English versions come out at a snail's pace. Sure, most Canadians have heard of Franz Kafka and Milan Kundera, but there are so many other authors from that part of the world worthy of mainstream praise, from Hungary's Péter Esterházy to Czechoslovakia's Petr Klima to Estonia's Jaan Kross.

The work of authors from that part of the world tends to have a more deliberate, descriptive style and pace than that of their North American or British counterparts. The narrator often pulls himself out of the narrative and begins to question the reader, another peculiarity of the Central/Eastern European style.

## Salutes me fine

That writing style dominates the brand-new debut novel—*No Salutes*

*For Your Surrender*—from Antanas Antanas is Edmontonian but his writing style shows he's no stranger to the European influences.

"I've read all the great works by Tolstoy and Dostoevsky and I grew up with a Lithuanian father and a Ukrainian mother," he says. "I was definitely exposed to that sort of environment, so I have got a feel for it. So even if I haven't read all the Eastern European authors, I can see why I would have a similar flair to their writing."

The novel explores the bond between father and son, the meaning of home and the overcoming of guilt. Vince Oskauskas and his father, Andrius, have a strange relationship; his father is a mysterious man with a violent temper who fled his native Lithuania after the Second World War. Vince has often suspected the worst of his father—that he might have actually been a war criminal. But when Vince decides to track his father down after the old man picks up and leaves for the homeland, his mind is opened to a new world.

"How much if it is autobiographical? Far too much," laughs Antanas.

Antanas feels very much at home in the land of his ancestors; he has been to Lithuania on four separate occasions, spending months in the former Soviet state—and has made forays into neighbouring small nations and Western Russia.

"I had decided to start the novel in '93 and by '95 I had one-and-a-half drafts complete," he says. "I

realized I was never going to finish this unless I devoted myself to it 100 per cent. So I quit my job and worked as the resident manager of a building in a rather questionable part of Edmonton. I then finished five drafts."

## Blatting 1,000

Antanas sent a sixth draft to a writing mentor at the Humber School for Writers but was displeased with the feedback. Instead, he decided to approach publishers from across North America with the book. He had no readers, so he decided to self-publish. He's printed an initial run of 1,000 copies of the book; 150 have already been sold, and he'll be flogging his wares September 19 at the Edmonton Book Fair.

"It's both rewarding and tough to be your own publisher," he says. "Because you see the project every step of the way, there's no thrill of seeing your book on the shelves. But you are in total control. But I

would much rather have my second book put out by another publisher. I have spent so much time promoting this book, I have no time to write—and I have six or seven different ideas, and a dozen more from Rush lyrics."

## No Salutes For Your Surrender

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# Sports Notes



BY DAVID DICENZO

## Weir Canadian and Weir proud

It was just weeks ago that Mike Weir, paired with Tiger Woods in the final Sunday round of the PGA Championship, had the chance to secure his first tour title. Unfortunately, he shot a mammoth 80 that day and had to watch his earnings plummet down along with his position on the leader board; that outing meant he'd have to wait a while longer to reach that career plateau.

But maybe it's better that it happened this way. Of course, winning your first tournament in a major is every golfer's wet dream come true, but Weir can't be complaining too much after capturing the Air Canada Championship on Canadian soil in Surrey, B.C. To win the way he did, in front of adoring fans, after suffering a major setback a few weeks earlier—Weir showed us exactly what he was made of.

Finishing the final two rounds with back-to-back 64s has to rank up there with David Duval's 59 earlier this season. He made dazzling birdies all day and then even treated the gallery at the par-four 14th to an amazing eagle when he holed out from about 160 yards. The win was the first PGA victory for a Canadian on home turf in 45 years. (Pat Fletcher won the Canadian Open in 1954.)

Only a year ago, Weir had to

make the discouraging juket back to Qualifying School. This season, he has already amassed over \$1 million U.S. What a journey. What a story. It deserves all the press it's received so far.

But while it's obvious Canadian sportswriters really do admire Weir, I'd like to have seen a different angle from them—a little more attitude instead of utter disbelief that a Canadian boy won, in typical humble Great White North fashion. Let's be cocky, and let those puny Americans (especially those journalists who crucified Weir at the PGA Championship) know our boys can dish some back. Mike said it himself: he hopes his victory will encourage other Canadian kids to excel, and to see that making the PGA Tour isn't necessarily a pipe dream.

Sometimes, we're just too damn nice.

## Welcome to Camp Oiler

The boys were at it pretty early on Sunday morning as the Edmonton Oilers training camp officially opened at Skycrave Centre. While Slatte and the rest of the brass looked on for early indications of who might help the squad this year, there were indeed some men looking to make an impression.

As soon as I entered the rink, I was welcomed to Sean Brown handing some hapless hopeful a faceful of fisticuffs. That was at about 9:30 a.m. Whatever happened to starting the day off with a cup of coffee?

Anyway, that wasn't the only scrape on opening day. Big bruiser Brent Biloadeau, drafted 17th overall by the Montreal Canadiens in 1991, got a rise out of captain Doug Weight, who wasn't appreciating his aggressive attitude. In came monster

d-man Brad Norton to show Biloadeau you don't mess with the marquee man. But Weir made his own statement, welcoming newcomer netminder Doug Teskey by firing a howitzer past him (after undressing the defence, that is). Yup, the boys were pretty feisty on their first day. The only problem is that guys like Bill Guerin, Mike Grier and Roman Hamrlik weren't around to participate—the three are unsigned and looking for more dough.

It's no surprise that I have a problem with a lot of the goings on in pro sports today, but I honestly feel some sympathy for the Oilers. Here's an organization that seems to try and do the right thing by their players, but their financial hands are tied. A \$22 million payroll just doesn't cut it when teams like the Detroit Red Wings and New York Rangers go off on savage spending sprees. I also don't blame these players, who aren't exactly in search of Yashin-like dollars. A lot of teams could pay them what they want without feeling financially violated—unfortunately, Edmonton isn't in the same situation as most teams.

It kinda sucks to be us sometimes.

## The Art of gambling

Poor Art Schlichter. This guy just can't shake that desire to bet, bet, bet, bet, bet... The former Ohio State star quarterback and former Ottawa Rough Rider is facing new charges after being released from jail last Friday.

It seems the resourceful Schlichter is being accused of using the prison pay phone to bet on hockey and football games with a Vegas bookie. Art, Art... whaddaya thinkin', my man?

I got 3-1 odds he gets his salad tossed again. ☺

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## Style

Continued from page 13.

of a year of sleepless nights and sleepy days these students spent honing their artistic, technical, theoretical and business skills.



The students will present their fashions (renderings of which are shown here) on the runway Friday, September 10 at 7:30 p.m. on the phase IV stage at West Edmonton Mall. If it's anything like last year's graduate show, it'll be worth the trek. ☺



## Music Notes

*Continued from previous page*

"I tell people we've just come back from a tour of Japan and they don't believe me," sighs guitarist Kurt Frohlich. Band and crew will be flying to Toronto for some southern Ontario dates around Halloween and then there's that show on the Cayman Islands in the Caribbean in December. The collective local response? "People won't go, 'Uh-huh, sure,'" smiles Frohlich.

Kurt Frohlich can afford to put up with a little local disbelief. As the driving force behind Black Diamond, one of the world's foremost Kiss tribute bands, Frohlich has tasted a level of musical success that would be the envy of his local peers—if any of them paid him any heed.

Frohlich's love affair with Kiss began back in grade one, when a cousin gave him Kiss's eponymous first album. "I looked at the cover," he recalls, "and thought, 'Wow, who are these freaks?'" From that point on, the Frohlich family album was festooned with pictures of the young Kurt in Kiss makeup.

He took his love affair a step further in his teens, taking up drums before ultimately switching to guitar. "I'm actually a Grant MacEwan dropout," he admits, "which is fine—because I haven't worked a day job since I was 18."

Black Diamond has been together five years. "Our first show was here in Edmonton at Cheers," remembers Frohlich. In the early years, the group maintained a punishing schedule, "we'd tour for three straight months," he says, "and then take a week off." The quality of the group's presentation kept the bookings rolling in and



Black Diamond

ultimately brought Black Diamond to the attention of the real Kiss.

Some major groups (the Tragically Hip come to mind) are uncomfortable with the existence of clone bands. However, the real Kiss embraces its imitators. "Kiss has said that they think we're the best tribute band around," says Frohlich with understandable pride.

Black Diamond's relationship with Kiss goes beyond mere worship from afar. "We first opened a show for them at a Kiss convention in Dallas," says Frohlich. Black Diamond were on tour in Minnesota when the call came in. Kiss were still in their no-makeup phase at the time, and so the audience was greeted with the improbable sight of an imitation band in full makeup opening a show for the genuine—and rather plain-looking—article.

Now that everyone's wearing makeup, the relationship between Black Diamond and Kiss remains as strong as ever. "Benny Doro [who plays Paul Stanley in Black Diamond] was down in Las Vegas looking after his Internet company at the same time the WCW Nitro wrestling event

was running," Frohlich says. "Gene Simmons called him up and they took in the show, hung out and played blackjack and talked about the Internet." Best of all, reports Frohlich, Simmons told Doro he was "proud" of Black Diamond. It was the compliment of a lifetime.

Black Diamond's success has meant some distractions and indulgences for the various members. Doro runs his Internet company out of Las Vegas and Frohlich has been hard at work developing his original band, the Loving Dead. He too plans to relocate to Las Vegas in order to record a second deal for the Loving Dead.

Black Diamond's Edmonton gig may be at Red's, but by the time they work their way through the Kiss songlist and the full bag of stage effects and pyrotechnic tricks, the audience will be hard pressed to remember whether they're at West Ed or Skyreach Centre. Just remember: the guys in Black Diamond still walk among us. Kurt Frohlich is Ace Frehley, Benny Doro is Paul Stanley, Darren Harkema is Gene Simmons and Claude Erfen is Peter Criss. ♦

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## Friday

Sept. 10—Mr. Lucky at Bar-B-Ground Grill • Auntie Kate at Blues on Whyte • Jane Doe at Lawrence's • Tim Williams at City Media Club • Curtis Grambo at Cook County Saloon • Marshall Lawrence Band at Fatboyz • Northwest Passage at Highrun Club • Allan Barrett at Lion's Head Pub • Plaid Tongued Devils at O'Byrne's • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Dalai Lamas at Siderack Café • Sleave, Hughes 500, Mammoth, Phork, Indifferent at Suburbs • Tar Baby at Urban Lounge • Dawn Chubak at Zenari's on 1st

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## Saturday

Sept. 11—Mr. Lucky at Bar-B-Bar and Grill • Mike McDonald at Black Dog • Auntie Kate at Blues on Whyte • Wild Colonial Boys at Bonnie Doon Hall • Jane Doe at Capone's • Mississippi Steamboat at City Media Club • Marshall Lawrence Band at Fatboyz • Northwest Passage at Highrun Club • Allan Barrett at Lion's Head Pub • Plaid Tongued Devils at O'Byrne's • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Dalai Lamas at Siderack Café • Sleave, Hughes 500, Mammoth, Phork, Indifferent at Suburbs • Tar Baby at Urban Lounge • Dawn Chubak at Zenari's on 1st

## Sunday

Sept. 12—Renslip at Blues on Whyte • Lionel Rault Trio at Edmonton Queen Riverboat • Plaid Tongued Devils at O'Byrne's • Voodoo Glow Skulls, Greater Than Lesser Than, Spy 66 at Rebar • Tommy Banks Trio at Ritchie United Church • Tim Becker at Sherlock Holmes Downtown • Andy Smith, Scott Hendy at Siderack Café

## Monday

Sept. 13—Eddie King at Blues on Whyte • Allan Barrett at Lion's Head Pub • Chixdiggit, Frenzal Rhomb at Power Plant • Tony Dizon at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM

## Tuesday

Sept. 14—Eddie King at Blues on Whyte • Lionel Rault Trio at Edmonton Queen Riverboat • Allan Barrett at Lion's Head Pub • Shannon Johnson, Maria Dunn at O'Byrne's • Tony Dizon at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Sticks and Stones, Bromley at Siderack Café

## Wednesday

Sept. 15—Eddie King at Blues on Whyte • Darrel Barr, Mark Puffer, Bobby Cameron at Edmonton Queen Riverboat • Allan Barrett at Lion's Head Pub • Black Diamond at Red's • Tony Dizon at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Reggae Cowboys at Siderack Café

## Thursday

Sept. 16—Crush at Blues on Whyte • The Buccaneers at Higginr Club • Carolyn Arends, A Ragamuffin Band at Jubilee Auditorium • Allan Barrett at Lion's Head Pub • Cove at O'Byrne's • Face First, the Ruminators at Ottewell Pub • Dalai Lamas at Rebar • Dallas Walbaum at Sherlock Holmes Capilano • Tony Dizon at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Bobby Cameron at Siderack Café • The Wyrd Sisters, Jennifer Gibson at The Arden • Chris Liberator, Smitten at The Rev • Lemon Juice at Urban Lounge

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Buccaneers. FRI 17-SAT 18: Twisted.

**INSOMNIA PUB** 5552 Calgary Tr. S.,  
414-1743. •Every SAT: jazz & alterna-  
tive: the Method (9 pm-1 am).

**JUBILEE AUDITORIUM** 451-8000.  
MON 16 (8 pm): Gospel Series:  
Carolyn Arends, A Ragamuffin Band.  
TIX: \$18, \$22, \$25.

**LA CITE FRANCOPHONE THEATRE**  
469-4401. FRI 10: Pierre Sabourin -  
Singer.

**LA HABANA** 10238-104 St.,  
424-5939. •Every WED: Latin Dance  
Lessons. •Every THU: Dance Party. FRI  
17-SAT 18: America Rosa.

**LITTLE FLOWER SCHOOL** Behind  
Telus Field, 429-3624. •Every WED (8  
pm): Open Stage hosted by Brian Gregg.

**NORTHERN BLUEGRASS CIRCLE  
MUSIC SOCIETY** Pleasantview  
Community Hall, 10860-57 Ave., 458-  
9102. •Every WED night (7-11:30  
pm): Bluegrass jam. TIX: \$2 cover,  
coffee free.

**NORTHERN LIGHTS FOLK CLUB**  
Queen Alexandra Community Hall,  
10425 University Ave. SAT 18 (7 pm  
doors); Rob Heath & Mississippi  
Steamboat. TIX @ Alfie Myhres or  
Blackbird.

**O'BYRN'S** 10616 Whyte Ave., 414-  
6766. •Every TUE: Traditional Irish  
music by Maria Dunn, Shannon  
Johnson and friends, no cover. THU 9 (9  
pm): the Buccaneers-Celtic Rock, no  
cover. FRI 10 (10 pm): King Muscata  
with the Clones-Ska bands, no cover.  
SAT 11 (10 pm): the Plaid Tongued  
Devils-Gypsy Rock, no cover. SUN 12  
(9 pm): the Plaid Tongued Devils-  
Gypsy Rock, no cover. TUE 14 (9 pm):  
Shannon Johnson, Maria Dunn &  
friends-traditional Irish music. THU 16  
(10 pm): Cover-contemporary Celtic  
Rock. FRI 17 (10 pm): the Buccaneers-  
Celtic rock-no cover. SAT 18 (10 pm):  
Northwest Passage Live-Celtic rock-no  
cover.

**PUCK'S SPORTS BAR** 11845  
Capilano Dr., 471-1231. •Every FRI &  
SAT: Blues night.

**SIDETRACK CAFE** 10333-112 St.,  
421-1326. •Every SUN: Variety Night:  
Atlantic Improv. THU 9: the Painting  
Daisies. FRI 10: Fat Tuesday, Bombal-  
Lain dance party. SAT 11: the Dalai  
Lamas-funk dance. MON 13: Open  
Stage hosted by Mike McDonald. TUE  
14: Sticks & Stones-CD release party,  
Paul Bromley. TIX: \$3. WED 15:  
Reggae Cowboys. THU 16-FRI 17:  
Boozer Cameron-CD release party. SAT  
18: the Austin Lounge Lizards,  
Chicken Snails Roadshow.

**STRATHEARN PUB** 9514-87 St.,  
465-5478. FRI 17-SAT 18 (10 pm):  
Mr. Lucky.

**SUGARBOWL CAFE & BAR**  
10922-88 Ave., 433-8369. FRI 10 (10  
pm): Melissa Majae. \$2 cover. FRI 17 (10  
pm): Paul Bromley, \$2 cover.

**THE THREE MUSKATEERS**  
CREPERY 10416 Whyte Ave. •Every  
WED (8-11 pm): the Bobby Cairns  
Trio; Cover \$5; students \$2.50.

**UPTOWN FOLK CLUB** Queen Mary  
Park Community Hall, 10844-117 St.,  
718-2309. FRI 10 (7:30 pm doors):  
Socra Braa-traditional Celtic music,  
Paul Levens & friends. TIX: \$5 mem-  
bers; \$7 non-members.

**URBAN LOUNGE** 8111-105 St.,  
439-3388. •Every FRI & SAT:  
live music (9 pm). •Every SUN:  
Open Stage with Jose Oiseau. THU  
9: Joe Rockhead. FRI 10-SAT 11: Tai  
Baby. SUN 12: Open Jam with Jose  
Oiseau. MON 13: S&M Mondays.  
THU 16: Lemon Juice. FRI 17-SAT  
18: Mustard Smile. SUN 19: Open  
Jam with Jose Oiseau.

**ZONE** 10089 Jasper Ave.,  
426-5535. •FRI & SAT: doors @ 8  
pm. •Every SUN: Teen Nights. call  
for details.

448-1001. •Every FRI-SAT: R&B, Hip  
Hop, Retro with DJ Tech.

**BARRY T'S GRAND CENTRAL STA-  
TION** 6111-107 St. •Every WED &  
FRI: Ladies Nite. •Every SAT: DJ  
DJ Damien.

**BOILERS DANCE PUB** 10220 :  
Street, 425-4767, 440-6062 .  
MON: Industry Night. •Every  
Rave Night. •Every FRI: Male-  
Dancer/Ladies Night. •Every SA  
80's Dance Night.

**BUDDYS DANCE PUB** 10112  
St., 488-6636. •Every SUN ka .  
•Every SAT aft. Pool Tournament  
•Every TUES Buddys Dance Pub

**CLUB K2** 124-117 Ave., 454-  
4266. •Every WED: R&B & Hip  
Hop. •Every FRI & SAT: Top 4 ,  
appearing the Edmonton Eskimos

**CLUB 2000** 10812 Kingsway A-  
479-4266. Top 40, dance, etc.  
•Every TUE: Ladies Night. •Every SA  
Game Night.

**THE COCKTAIL CLUB** 2940-  
Trail S., 490-1188. Every FRI: 1  
Girls Night Out.

**GALILEO CLUB/RESTAURANT  
SPORTS BAR** 10108-149 St.  
414-6896. •Every THU: R&B, hip  
and old school. •Every FRI: H .  
new groove with Jason L.P. •Every  
SUN: DJ.

**GALLERY LOUNGE** Mayfield Inn,  
16615-109 Ave., 484-0821. •Every  
THU-SAT: Dan Daniels plays sound-  
from the '50s, '60s, '70s.

**GREENHOUSE** 13103 Fort Rd.,  
472-9898. •Every WED: Chris Knight  
from Power 92. •Every THU: Ladie  
Night.

**IRON HORSE EATERY & WATER-  
ING HOLE** 8101-103 St., 438-1907  
•Every SUN: live music, full menu  
until close.

**KINGS KNIGHT PUB** 9221-34 Av  
433-2599. •Every THU: Thursday Nine  
Raw with The Party Hogs showcasing  
Edmonton's New Bands.

**NA ZDOROVYA UKRAINIAN PUB**  
10921-101 St., 421-8928. SAT:  
Open Stage for performers

**ORLANDO'S LOUNGE** 15163 1/2  
St., 457-1195. •Every WED &  
Karaoke night. THU nights FREE

**RED'S WEM**, 481-6420. •Every FRI:  
Dance Party, hosts Kenny-K. •Every  
SAT (10 pm): Red's Rebels. •Every  
SUN: Hypno Sundays. •Every TUE:  
Toonie Tuesday. •Every Wednesday:  
Bowling. WED 15 (9:30 pm show)  
Black Diamond-Kiss tribute band  
17: Frankie Goes to Hollywood  
18: Frankie Goes to Hollywood  
19: Frankie Goes to Hollywood  
20: Frankie Goes to Hollywood

**THE ROOST** Private Members Club  
10345-104 St., 426-3150. •Every  
SUN: DJ Jazz, the Recovery Show  
•Every MON: DJ Jazz. •Every WED:  
Balance. •Every THU: DJ Da Da  
Ascension. •Every FRI: Down-DJ  
Weena Love; Up-DJ XTC. •Every SAT:  
Down-DJ Hill & Guest; Up-DJ Code  
Red. •Every SAT: Up-DJ Code Red  
Weekends: Down-Retro; Up-House  
Progressive.

**SENR FROG'S** 10045-109 St., 429-  
3764. •Every FRI: Lady's Night.  
•Every SUN: Industry Night

**THUNDERDOME** 9920 Argyle Road,  
433-DOME. •Every THU: Ladies  
Night. •Every FRI: Millennium  
Fridays. •Every SAT: Rocks. •Every  
TUE: Schizophrenia 100% Dance.

**URBAN LOUNGE** 8111-105 St.,  
439-3388. •Every FRI & SAT:  
live music (9 pm). •Every SUN:  
Open Stage with Jose Oiseau. THU  
9: Joe Rockhead. FRI 10-SAT 11: Tai  
Baby. SUN 12: Open Jam with Jose  
Oiseau. MON 13: S&M Mondays.  
THU 16: Lemon Juice. FRI 17-SAT  
18: Mustard Smile. SUN 19: Open  
Jam with Jose Oiseau.

**ZONE** 10089 Jasper Ave.,  
426-5535. •FRI & SAT: doors @ 8  
pm. •Every SUN: Teen Nights. call  
for details.

## Classical

**CONVOCATION HALL** U of A  
Campus, 492-0606. FRI

10 (8 pm): A  
Celebration of Brahms:  
Martin Risely, Aaron Vu,  
Tanya Prochazka, Stephane Lemelin. TIX:  
\$10 adult; \$5 senior/student.  
TIX @ TIX on the Sq. and the  
Gramophone.

Club nights

1001 NIGHTS 10018-105 St.,

SEE NEXT PAGE



Easygoing country/folk/blues trio **Mississippi Steamboat** play the City Media Club on September 11. Despite their name, though, they don't sail from anywhere near Oil Man River—they're from Red Deer and Calgary. And say, that's obviously no steamboat, either. Perhaps fears of conjuring up memories of Culture Club's seminal "Karma Chameleon" video made them decide to pose in a rowboat instead. We're pretty sure they are indeed a trio, though.

## MUSIC Weekly

*Continued from previous page*

**EDMONTON SYMPHONY ORCHESTRA** Widspear Centre, 428-1414. FRI 17-SAT 18 (8 pm); Magnificent Masters Series: Fireworks: Lily Zilberman-piano.

**WINNSPEAR CENTRE** Sir Winston Churchill Sq., 428-1414. SAT 11 (10 am-3 pm): World Championships of Musical Whistling. Daytime Competition TIX: \$20 and up. (8 pm): Evening Concert & Final. TIX: \$45 and up.

## Country

**COOK COUNTY SALOON** 8010-103 St. 432-COOK. THU 9-FRI 10: Curtis Grambo. DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT & Every SUN aft: Second Chance Band.

**NASHVILLE'S ELECTRIC ROAD-HOUSE** Phase II WEM, 483-3289. •Every THU: Ladies' Night.

**ONE EYED JACKS PUB & GRUB** 13042-50 St. •Every FRI-SAT live music.

**WILD WEST** 12912-50 St., 476-3388. •Every WED & THU (7:30-9:30 pm): free dancing lessons •Every SAT aft. (4:30-7 pm):

## Jazz

**BACKROOM VODKA BAR** 10324 Whyte Ave., 436-4418. •Every A.J. IN: The Volumn Lovers.

**CROWNE PLAZA** Crowne Plaza, 10111 Bellamy Hill, 428-6611. LA RONDE Top 40, dine & dance. •Every THU (7:30-11 pm): John Fisher. •Every FRI & SAT (8-11:30 pm): John Fisher & Christine BECO.

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. •Every SAT: jazz & alternative. The Method (9 pm-1 am).

**IRON BRIDGE** 12520-102 Ave., 246-620. •Every THU: Alfie Zafarosta.

**PHATZ LOUNGE** 10331-82 Ave., 411-7930. •Every WED (8:30-11:30 pm): Robert Walsh. •Every SAT afternoons (2-7 pm): Jeff Hendrick Trio. •Every SUN Root Stew.

**RTCHIE UNITED CHURCH** 9624-24 Ave. •SUNDAY AFTERNOONS Sept. 12-Oct. 10, 3:30-5 pm. SUN 12:30 pm: Tommy Banks Trio (with P.J. Perry & Mike Lent). SUN 19: Good Friday Jazz Band Quintet.

**ROSE & CROWN** Sheraton Grande

Hotel, 101 St. & 103 Ave., 441-3036. •Every WED-SAT (9 pm-1 am): Lyle Hobbs. •Every SAT (10 pm-1 am): Acoustic Open Stage. •Every THU (5-8 pm): Live jazz with Dan Skakun Trio.

**SORRENTINO'S** 10612-82 Ave., 474-6466. •Every TUE: Tabasco Tuesdays. •Every THU: Grand Marnier Thursdays.

**TOYO NOODLE SHOP** 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.

**YARDHOUSE SUITE** 10203-86 Ave., 432-0428. •Every TUE: Jam Sessions: Jazz & Blues. FRI 17: Han Bennink, Misha Mengelberg, Vertrek Ensemble. TIX: \$12 members; \$15 guests. SAT 18: P.J. Perry Quartet. TIX: \$9 members, \$12 guests.

**ZENARI'S** ON 1ST 10117-101 St., 425-6151. FRI 10: Dino Dominelli-sax. SAT 11: Dawn Chubai-vocals. FRI 17: Rob Thompson-B3 organ. SAT 18: Rhonda Withnell-vocals.

## Piano bars

**THE AMIGO RESTAURANT** 11607 Jasper Ave. •Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.

**CAFE AMANDINE** 8523-91 St. •Every FRI & SAT (6-11 pm): Andre.

**LION'S HEAD PUB** Coast Terrace Inn, 444 Calgary Trail South, 437-6010. THU 9-SAT 11: Allan Barrett. MON 13-SAT 18: Allan Barrett. MON 20-SAT 25: Doug Stroud.

**LONDON BRIDGE PUB & EATERY** 7704-104 St. Calgary Trail South, 431-1748. THU 9-SAT 11 (9 pm): A.J. no cover. THU 16-SAT 18: A.J.

**ROSE & CROWN** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. •Every FRI (4-7 pm): Jazz Central Park Lounge. •Every WED-SAT Lyle Hobbs Piano-Bar. This weekend Jimmy Flynn.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. THU 9-SAT 11: Sam August. THU 16-SAT 18: Dallas Walbaum.

**SHERLOCK HOLMES DOWNTOWN** 10012-101A Ave., 426-7784. THU 9-SAT 17: Tim Becker. THU 14-SAT 18: Tony Dizon.

**SHERLOCK HOLMES WEM** 444-1752. •Every SUN: Newbie Night with Spirit of the Atlantic. THU 9-SAT 11: Tony Dizon. MON 13-SAT 18: Tim Becker.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU: Celtic night. •Every SUN: Karaoke. FRI 10-SAT 11 (3-6 pm SAT Mat.): Duff Robison. TUE 14-WED 17: Richard Blaze. FRI 12-SAT 18 & 3-6 pm SAT mat: Richard Blaze.

## Pop & rock

**BETTER BE ROCK** 8216-175 St. Every SAT Live Jam. •Alternate Fridays: featuring the B & B Gang; plus DJ on FRI & SAT (Bobby G) •FRI: Rock/Sex Trivia & Dating Game.

**BILLY BUDD'S** 9839-63 Ave., 438-1148. •Every TUE: karaoke. •Every MON, WED-SAT: live entertainment, starting Sept.

**CAPONE'S** 10123-112 St., 423-3838. FRI 10-SAT 11: Jane Doe. FRI 17-SAT 18: Crush

**CLUB CAR** 11948-127 Ave., 453-1995. •Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

**DRAGON HEAD** Lynberg Shopping Centre, 7522-178 Street. •Every FRI, SAT Classic Rock Dance Party.

**ELEPHANT & CASTLE** 10314 Whyte Ave., 439-4545. •Every TUES. Open stage, hosted by Jose Oiseau

**FOX & HOUNDS PUB** 10125-109 St 423-2913. •Every SAT MUSICITY/ALLSTAR Show Original Music Discovery TV Project. •Every WED: Alternative Night with DJ Wit and DJ Fern. FRI 10: Metal Night. Extortion, Mute, Mindseye.

**GOODFELLOWS** 3646-106 St., 431-1114. FRI 10 (9 pm): Hoffman & Brown.

**THE HARD ROCK CAFE** 1638 Bourbon St., WEM, 487-ROCK. THU 9 (9-midnite): Harp Dog Brown & the Bloodhounds-no cover

**HORSESHEU COCKTAIL CLUB** 12536-137 Ave., 457-4000. •Every MON: House band Shu Fits led by Sandro Dominelli, open stage following first set.

**KING'S HORSE PUB** 4211-106 Street, 462-4627. •Every MON: bar/restaurant industry appreciation night.

**MARIO'S** 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion.

**OTTEWELL PUB** THU 9: Battle of the Bands: Semi-final: Quicpus Evictu, Idle Mind. THU 16: Face First, the Rumitators.

**PONCHO'S PUB** 9006-132 Ave., 473-7131. •Every FRI: live music/DJ/dance •Every SAT Karaoke/DJ with Brenda.

**POWER PLANT** U of A Campus. MON 13: Chixdiggit, Frenzal Rhomb.

**ROAD HOUSE** 15540 Stony Plain Rd., 483-1100. •Live music THU-SAT. •Sunday Showcase (8-2).

**RAKS & KATS** 7315-101 Ave., 465-6262. FRI 17-SAT 18: the KGB.

**THUNDERDOME** 9920 Argill Road, 433-3663(DOME). •Every THU: Ladies Night. •Every FRI: Millennium Fridays. •Every SAT: Rocks. •Every TUES: Schizophrenia 1000 Dance. •Every WED: Concert night.

**WILD HORSE SALOON** 16625 Stony Plain Road, 484-7751. •Every SUN & MON: karaoke. THU-SAT: live entertainment.

**WINDSOR BAR & GRILL** 11712-82 Ave., 433-7800. •Every TUES: Canadian Music Night. Every SAT: live music.



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# Learn some Wyrd science

Sisters really are doing it for themselves

BY DAVID DICENZO

**T**hey say fame comes with a cost. But for Winnipeg-based folk trio the Wyrd Sisters, eluding fame has turned out to be equal-

ly expensive.

In 1991, Nancy Reinhold and Kim Baryluk started performing music strictly as a hobby. Jazz vocalist Lianne Fournier joined them two years later, and the Wyrd Sisters embarked on a journey they vowed would take place on their own terms.

And there's the rub. Because the

three women would settle for nothing less than independence—in life and labels—they've found that managing their own careers is, shall we say, a handful.

Then again, Baryluk, Reinhold and Fournier don't seem like the type of ladies to shy away from a little hard work. With women like Ani DiFranco and Loreena McKennitt as their musical idols, the Wyrd Sisters prefer to make their music away from the ever-watchful eyes of record label execs.

"[Singer/songwriter and friend] Feron told us, 'The only piece of advice I can give you is never sign a record deal,'" recalls Baryluk.

"Our career is on our own terms, but there is definitely a cost," she continues. "One attractive thing about a label is that they look after everything for you. Nancy spends 24 hours a day on the group. With a deal, you make the music they want you to make, and at the end of it, you feel raped."

"Maybe you'll make a buck, maybe you won't."

## Virtuous reality

Deals, dollars and notoriety are the last things on the minds of the three songstresses. Baryluk explains that all of them knew each other from working in the social services field where they were constantly faced with the brutal realities of everyday life. While Reinhold and Fournier have given up their full-time jobs to concentrate on the act, Baryluk has kept her position at an emergency shelter in Winnipeg, balancing those responsibilities with her music career.

"It keeps your feet on the earth," she says. "The music business is not reality; it's not a normal life—it's completely absurd. When you see kids who are beaten and abused, that's the real world. And it constantly reminds you of what's important."

That hard-won knowledge of what happens in life on a daily basis has woven its way into the Wyrd Sisters' soothing lyrics. And fans of the trio seem to eat it up. They get loads of mail—both electronic and



The Wyrd Sisters managing their own lives

snail—from people all over the world thanking the Sisters for making an impact on them and, in some cases, literally changing their lives.

## Raw truth

You sense that the women feel a responsibility to write songs with depth and meaning—because of that, the Sisters's relationship with their audiences is on a different plane than that of most bands. Their last release, 1997's *Raw Voice*, is riddled with emotional lyrics; in a song titled "Borrowed Time," Baryluk writes: "I walk down this highway, I walk it alone/All my possessions, all down the line/Everything ticking on borrowed time/Sometimes I wonder where I would go/If I had the magic to make it so/And if I had a child would she still be mine/Or would she be living on borrowed time?"

"The music is vocal and lyric-

based," says Baryluk. "And the audiences have quite a spectrum of fans, from kids to adults. I think they like the shape the music takes as well as the message that it gives."

"We try to be a reflection of the audience," she adds. "I think we're filling a niche that's not being represented and people sense that it's being validated."

And that is payment enough for the Wyrd Sisters. In fact, though dollars have nothing to do with their inspiration, Baryluk uses a monetary metaphor to describe her experience performing with Fournier and Reinhold.

"It's kinda like winning the lottery," she gushes, "and nine years later, I still can't believe it's happened. We've had the chance to live our dream."

The Wyrd Sisters

Arden Theatre • Thu, Sept. 16  
7:30pm • \$15-\$17.50 • 459-1542

## She's on an Arends from God

But religion is only one element of Carolyn's music

BY DAVID DICENZO

**F**aith can be a fragile thing. A firm belief in God—in whatever form, doesn't always ensure an individual's happiness or freedom from life's tragedies.

Vancouver musician Carolyn Arends experienced that harsh reality two years ago when her close friend and musical mentor, Rich Mullins, was killed in a car accident. It was a difficult event for her to deal with. And it would be simplistic to say that Arends's strong belief in God is what made everything all right. In fact, it wasn't all right that Mullins had been taken away from her, but through her faith, Arends was able to put her friend's death in a context she

could at least understand.

"I'm a person for whom faith has been important for a lot of years," she says. "It's always been this spontaneous, natural thing for me. And as you experience things, you have to hold your faith up against them. Even when it doesn't make any sense to me, I believe there is a bottom-line reality and He [God] cares about our comings and goings."

If you had to categorize Arends, she would technically fall under the heading of "Christian artist." And sure enough, she's dominated Christian radio for the past few years with a slew of hits like "I Can Hear You" and "Father, Thy Will Be Done," she's visiting Edmonton as part of the Petersen Pontiac Gospel Series and her faith in God informs her life—and as a natural consequence, her lyrics.

But, just as it would be simplifying things to say that Arends's faith made a tragedy easy to digest, it's

also a simplification to say that her music is Christian. That's a term preferred by media types who can't resist taking singers and pigeonholing them. But is a musician with a belief in God an atheist-alt-rocker? Or how about a Muslim who writes a few songs—Islamic pop, anyone?

## No fool's Arends

Arends is a musician first, and while the framework in which she creates her songs might contain references to God, her religious beliefs are hardly the sole defining element of her work. "I'm a singer-songwriter and I'm singing and writing about a whole spectrum of things that are important to me," she explains. "Christian beliefs do find their way into the music. That's the quick about the genre—it's defined by ideology. I hope to transcend that. People hear the term 'Christian music' and they say, 'Whoa, I have nothing in common with that.' But they

SEE NEXT PAGE

**CAPONE'S**  
*The Downtown Core's Newest Home for Live Rock presents*

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**Fri-Sat 17-18: Crush**

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**Auntie Kate**

**Sept. 13-15: Eddie King**

**Sept. 19-20: Crush**

**Every Sunday: Crush**

**In The Commercial Hotel • 10329 Whyte Ave.**



Carolyn Arends has gotta have faith.

**Carolyn Arends***Continued from previous page*

may very well have some stuff in common with my music.

"Anybody out there can hear this music and engage themselves in what's positive about it—I'm really into that," she continues. "It's just about writing songs as honestly as I can."

All clichés aside, Arends has been blessed. This year, she completed her third CD, *This Much I Understand*, a work she describes by saying, "However it turned out, it was a non-distorted picture of where I was for those few months." That situation included life as a new mother, as a wife, as an artist and as a woman who had lost a close friend.

**I love you, This Much**

For the cover of the disc, which was recorded in the serenity of B.C.'s Salt Spring Island at Randy Bachman's studio, Arends wanted to be pictured holding her fingers a mere few inches apart, indicating the

amount of what she indeed understands. She might be underestimating herself, though. Arends understands the importance of her husband ("He was the first one to take me and my music seriously. He's still the best person I've ever met."). She understands what her 18-month-old son Benjamin has meant to her life ("He's deepened and intensified everything that's been good about our lives."). Arends even understands that mainstream success isn't the be-all and end-all ("I just want to go where they won't

throw tomatoes at my head.").

As she was having her son, Arends wrestled with what words of wisdom she could pass on to him. Not surprisingly, one of her song titles came to mind:

"Whatever happens, whatever you do, 'Go With God,'" she says. There could be much worse advice. ☺

Carolyn Arends  
With A Ragamuffin Band • Jubilee Auditorium • Thu. Sept. 16, 8 pm • 451-8000

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# No more absence of Alice



Alice Cooper: *Wise and Wicked*

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the most influential  
rock star of our  
time?

21st century, then surely Alice  
Cooper can, too.

**Alice Cooper has Bob  
Dole disease**

It's strange to listen to Alice Cooper talk about himself—because he always refers to himself in the third person. He says, "Alice is recording right now, and he is excited about the new record" or "Alice is going to take over." Many rock stars have invented personas—but they've allowed the persona to consume them. Marilyn Manson is simply Marilyn Manson, shock-rock. "Alice Cooper" doesn't dominate Furnier's life 24 hours a day—it's simply a character he conjures up whenever he needs him.

That fact becomes especially clear when our discussion turns to the subject of golf. Alice is almost an even-handicap golfer, and he brags about the fact that he hasn't shot above 70 all week. In fact, he's so confident in his game he believes he could drop everything and make his living on the PGA tour. *C* even flogs brand-new Callaway drivers in a series of TV commercials.

"If I wasn't having so much fun making music, I'd take a year off work on my game and become a professional," says Cooper. "I really believe I could do that. But I can tell Alice. Alice hates golf."

With the new box set, Cooper tries to combine the hits with some more obscure tracks. It was such a difficult task, he had his longtime manager pick the majority of the material—and asked that he simply be allowed to choose 10 lesser-known favourites for the set.

### Alice a forethought

"It was like picking your favorite children," says Cooper, who realized that some of those obscure songs had to go on the comp after recent tours, where he found a whole new generation of fans—kids who got turned onto him through their parents—were asking

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BY STEVEN SANDOR

**J**ust take a second and think about all the acts that have had Alice Cooper to thank for their livelihoods.

It's no exaggeration to say that when Vincent Furnier decided to kick-start his career in the late '60s by creating the Alice Cooper persona and treating a rock 'n' roll show like operatic theatre, he reinvented rock music. Months after Alice Cooper gained widespread acceptance, a few English blokes calling themselves Black Sabbath jumped on the bandwagon, with lead singer Ozzy Osbourne dressed in black robes and sporting dyed-black hair. Then came David Bowie's "Thin White Duke" and Kiss. Today, every kid who wears all-black and listens to goth can thank Alice Cooper for creating the scene. As can Marilyn Manson, Rob Zombie and Trent Reznor.

Cooper's ghoulish metal anthems, from "School's Out" to "Billion Dollar Babies" to "Welcome to My Nightmare" are the gene pools from which Manson, the Cure's Robert Smith and Zombie derived their stage personas. And, as anyone who saw Zombie's performance at Ozzfest will attest, his stage show bears a striking resemblance to Alice Cooper's performances during his peak.

While Alice Cooper's superstar days are behind him, there's certainly room for a tribute or two. After all, Kiss decided to relive the '70s with the film *Detroit Rock City*, and a slew of metal acts have decided to hit the road again (including '80s monster rockers Iron Maiden, whose "Eddie" mascot is a direct homage to the Coop). If these bands can reinvent themselves in time for the

21st century, then surely Alice Cooper can, too.

### Detroit mishigoss

But there's not a trace of bitterness from Cooper when he looks at all the bards who have pirated his act. And he doesn't mind Kiss's return to glory, either.

"It's kind of weird that they made a movie called *Detroit Rock City*," says Cooper. "Detroit's my home town—I don't know how Kiss decided to claim it as their own."

Furnier was born in Detroit but spent his formative years in Phoenix—and he still lives in Phoenix so he can enjoy his passion,

golf, all year 'round.] Detroit is my city. But seriously, I've never had a problem with Kiss. We've never had a feud. I've always thought the perfect bill would be Alice, Kiss and Ozzy. But I always respected Kiss because right at the beginning they said, 'If one Alice Cooper's going to work, then four Alice Coopers have got to work.' And, really, Kiss have always gone more for the superhero, action-figure sort of thing, where I've always done the more *Phantom of the Opera*, cabaret-theatre kind of thing. And I'm more Detroit rock 'n' roll, whereas they're more California metal."

Unlike Kiss, Alice will not be heading into the 21st century bearing the "retro" tag. Even though he's touring on the strength of *The Life and Crimes of Alice Cooper*—a box set chronicling his three decades in arena rock—a disc of new material is in the works. And he promises that it will have fans salivating. It will be the first new Cooper record since *A Fistful of Alice*, a live CD which featured guest players like Sammy Hagar, Rob Zombie and Slash.

"My new album [due out in March] will be the most aggressive album since *Killer*," promises Cooper. "If I get to have my say about it, it will be 'Under My Wheels' times 12. The songs will border on metal Alice."

SEE PAGE 26

# Classical Notes

By DAVID GOBEIL TAYLOR

**Overtures! Curtain lights!**

In last week's Symphony Under the Sky preview, I admittedly went on ad nauseam about the need in classical music for audience development and education. But my case was certainly strengthened by local CTV affiliate CFRN's news broadcast at 6:00 p.m. Monday—Darryl MacIntyre's voiceover about the festival's finale had cannons firing along with "the William Tell overture."

Hopefully, some intern was writing copy on Labour Day—I didn't think things were this bad already. Even people with no classical music education whatsoever know that Tchaikovsky's 1812 Overture is the one with the cannons, and Rossini's William Tell overture is the Lone Ranger theme. (Imagine if the opera featured Willie's father shooting an apple off his head with a cannon! There'd be a lot fewer high C's, I'll tell ya that.)

But come to think of it, that piece would be pretty swell with cannons. I can hear it now: badadum-badadum-badadum-bum-BLAM! And why stop there? Beethoven's Für Elise could sure use some spicing up: dedle-dedle-dedle-dee-da-POW! And then there's that ubiquitous Blue Danube Waltz by Johann Strauss: da-doo-da-da-daah... BANG! BANG! BOOM! BOOM!

**But seriously, folks**

I've just got room for a few thoughts on Symphony Under the Sky—I was only able to attend the opening night performance.

The acoustics under the Heritage Amphitheatre tent were surprisingly good—better, in fact, than any other outdoor symphonic event I've attended, like Québec's Festival de Canadien, the Saratoga Performing Arts Centre in New York or Philadelphia's Mann Centre. The fact that the venue was much, much more intimate than any of the three made the difference, I'm sure.

The musical highlight of the evening was "Summer" from Vivaldi's Four Seasons, with young soloist Maya Jithnivalu, who brought a cheering section from Cammore. The entertainment highlight was the comedic stylings of John Estacio and David Pyle—if they weren't such fine musicians, I'd say they had the wrong calling. Their over-the-top yet deadpan humour was better than many professional comedians I've seen.

I chose Thursday because I wanted to hear Aaron Copland's Rodeo: Four Dance Episodes. Dang—I should have gone for that star concerto. It's got to be difficult to put together so much repertoire, but Rodeo was obviously a bad choice: it's just too difficult. And I can only give the orchestra "B" for effort—besides the percussion, they didn't seem to want to play at all. It's obviously a favourite of mine. He tried to get the ensemble to match the outer movements to tempo, but to no avail. That "Hoedown" just sounds pathetic allegro when it should be presto. But it wasn't just a question of speed: the magical effect should be created by the pure, simple beauty of the "Saturday Night Waltz" was ruined by a brass section who sounded like they were reading—whereas earlier, they seemed Dukas's more difficult fan-

fare from La Peri admirably.

Ah, well—I'm just more critical and disappointed because it's one of my favourite pieces of music; I've arranged it twice, so I know every note backwards and forwards.

The crowd was excellent in terms of numbers, but dubious in terms of audience development. There were a few kids running around the grass seating area, but the majority of the audience were your typical well-dressed symphony crowd, the same people I'll see at the Liliy Zilberstein concert at the Winspear Centre next week. (Case in point: at intermission, the only lineup at a concession stand was for \$3 cappuccinos.)

I don't know what the solution is: a typical family of four would spend \$24 for grass seating (less than a movie), but \$54 for reserved seating. But I'm sure there's no way that event broke even at those rates. Classical music is an expensive business, even when you don't have to deprecate a state-of-the-art concert hall.

I look around at a concert, and a chill runs down my spine. There's much more blue hair around than people under 30 like me (well, okay, barely). When I'm 64, I'd like to still

be reviewing classical music, albeit more cantankerously—will I be alone in the audience? If so, there won't anything for me to review.

What's the solution? How do we ensure the survival of classical music? How do you convince a generation sucking on the teats of breakfast that with a little effort, they can experience music that will make them openly weep, simply from an overwhelming feeling of being in the presence of beauty?

I don't know the answers to these questions. But I've just made it my mission this season to try and find out, and share the possibilities with you. No more rhetorical questions (they're out of character for a know-it-all smarty-pants like me, anyway).

But one thing I do know: half-assed performances of Copland aren't going to convince symphonic newcomers to come back for more.

There; that's more my style. Sorry, David—I know you tried. Next time, try Appalachian Spring... or Mozart.

**Gold? Silver? Brahms!**

A Celebration of Brahms • Convocation Hall • Sept. 10, 8pm Sand-

wiched in between U of A student concerts is the Music at Convocation Hall series, featuring professional musicians (usually symphony players and/or U of A teachers) and a somewhat higher calibre of performance (hey, depends on the student).

The 1999-2000 series (Sigh—I miss the days when you could get that much information across with four digits, like the '98-99 series. But then, I suppose it's lazy people like me who are responsible for the millennium bug...) kicks off with a performance of Johannes Brahms's Piano Trio in B Major, Op. 8 and Piano Quartet in G Minor, Op. 25. (By the way, for the uninitiated: these aren't pieces for three and four pianos, respectively—although come to think of it, I wish Brahms had have written some; they'd be pretty darn cool.)

The performers are: violinist and ESO concertmaster Martin Risseley; pianist and U of A prof Stéphane Lemelin; his frequent collaborator, cellist and U of A prof Tanya Prochazka; and ESO first violinist and U of A viola prof Aaron Au. (Is it just me, or are there a lot of vowels in his name?) Au is the newest member of the symphony—he's even listed in the season

programme as "TBA." This team is getting together twice more to perform all of the rest of Brahms's piano trios and quartets (two more each), as well as his only piano quintet (joined by violinist David Calwell in March), almost in chronological order.

Well, almost all of them—they omit that pesky Piano Trio in A major, unpublished during Brahms's lifetime and therefore bearing no opus number. Musicologists place its date of composition circa 1853, when Brahms was only 20—the same year, incidentally, that he was discovered by Robert Schumann, who was blown away by the three piano sonatas (which he called "veiled symphonies") and one piano scherzo he'd written by then.

In the music journal Schumann published, *Neue Zeitschrift für Musik* (which, incidentally, still exists to this day, although it's been intermittently interrupted by world wars), he called Brahms "a genius," the long-awaited successor to Beethoven—"called forth to give us the highest expression of ideals in our time." (Schumann liked to bandy about the word "genius"—he called Chopin one 24 years earlier in an article in *Allgemeine musikalische*

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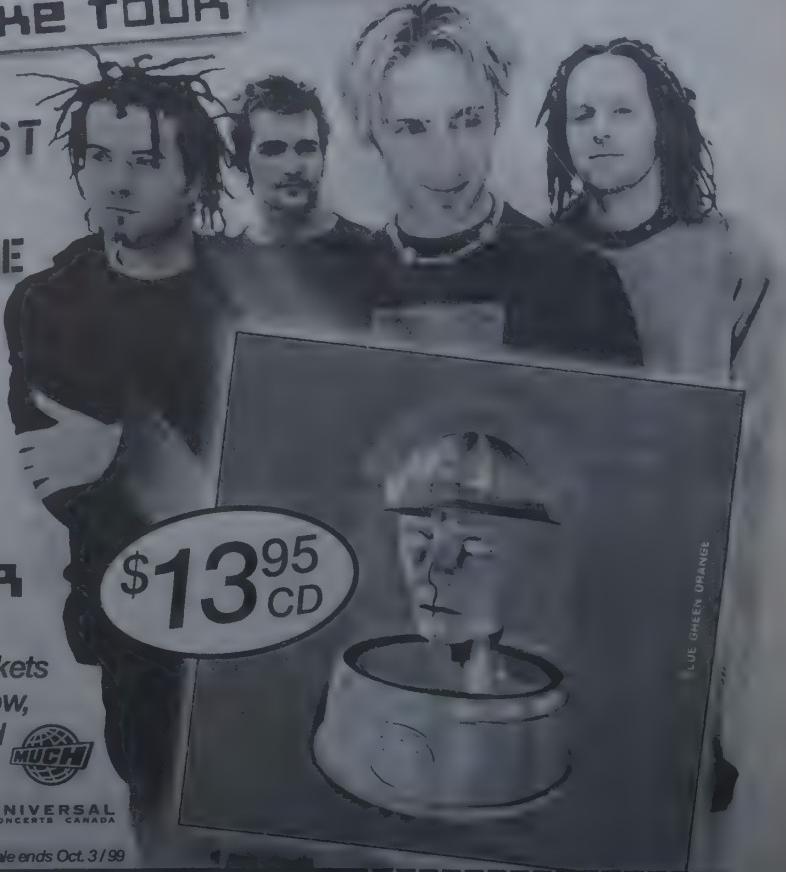
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VUE WEEKLY International

# Punk, ska and the strange power of Voodoo

But band should buy a map next time they're in Canada

BY DAVID DICENZO

I'm worried when I finally get the chance to speak over the telephone with Voodoo Glow Skulls sax player Joe Helios Hernandez. Sure, deadline's approaching, but I'm more concerned that Hernandez doesn't know where he is—geographically speaking.

I know the Californian ska/punk outfit is somewhere on Canadian soil, and as I try kill a few seconds to arrange some notes, I ask Hernandez where exactly that might be. He's not sure, and after checking with some of the band members, he replies, "Ottawa," as if it were some bumblefuck town randomly positioned on the vast landscape of our country.

"That's the nation's capital," I explain, perhaps a little surprised at how he doesn't seem aware of that fact. It makes me wonder how many Canadians wouldn't know that Washington D.C. was the capital of the United States even while they were parked out at the Lincoln Monument. Probably not many, I'd wager.

## Skulls and trombones

But what Hernandez lacks in knowledge of Canadian geography, he more than makes up for with energy, love of music and a desire to give back to

both the Latino and punk/ska communities that spawned the Riverside band (which also includes Frank Casillas on voz/vocals, Eddie Casillas on guitarra/guitar, Jorge Casillas on bajo/bass, Jerry O'Neill on batería/drums and Brodie Johnson on trombon/trombone—sax apparently doesn't have a Spanish spelling).

At 25, Hernandez is a whirlwind, the youngest member of a band celebrating its 11th year in the biz. Hernandez wasn't part of VGS from the very onset, but he's more than familiar with the unique scene that developed in California during the late '80s and early '90s.

"There was, like, one venue in Riverside when we were starting out: Spanky's," he says. "A lot of bands played there, like No Doubt and the Skatalites. There were always good shows, dude. But then the city came in and closed it all down."

That Stalinesque purge apparently came at the hands of city officials who were becoming leery of the developing scene. Crazy music, kids gettin' in fights—they figured Riverside was better off without that kind of chaos. But VGS saw things differently and tried to get the music community back on its feet.

"We started doing a couple of nights at this place called Overtime," Hernandez says. "It was the same fucking five rednecks in there every night. We called it the Voodoo Room on the nights when we had shows."

## Thunk punk

The California scene of a few years

back was a rare phenomenon that Hernandez knows would be impossible to reconstruct. One of the coolest things about the scene was the way punk and ska converged, with VGS being one of the first bands to incorporate both styles. Hernandez says there was a distinct ska scene and a distinct punk scene, and while the two factions took some time to warm up to one another, there was an undeniable affinity between both sounds. Hernandez says memories of playing with bands like the Mighty Mighty Bosstones and the Dickies will live with him and VGS always.

"For me, that's always been one of the raddest things about doing this," Hernandez explains. "It was totally awesome, playing with the Bosstones at Spanky's. Capacity was supposed to be, like, 300, but they would cram 400 or 450 people in. It was just crazy to play with the Bosstones in that environment. They were at the top of the bands that we were listening to then."

"It was this magic time, not to sound cheesy," he continues. "People were stoked to find out about these things and everybody would know each other from the club. It was just fun to be a fucking guy going to that place."

## Geek love

With more than a decade of playing under their belts, the VGS members sometimes feel the effect of having partied across the world. The grind tires them out more than it used to, but they still haven't lost any energy for keeping in touch with their Latin roots. Earlier this year, the band completed a release on Grital Records (their last three releases, including 1998's *The Band Geek Mafia* are on the Epithat label) performed entirely in Spanish. *Exitos al Cabron* is a mix of old VGS material with the lyrics (loosely) translated from English to Spanish.

That type of project is extremely important to the band members, all of whom have Latin-American roots. Equally important and rewarding was their first tour of Mexico, which they completed earlier this year. Hernandez says that even though they had to deal with a despicable Mexican wrestling promoter who ripped them off and then had the audacity to sell VGS bootleg merch right in front of their faces, the reaction they got from audiences south of the border was amazing.

"It was killer, man," Hernandez says. "The response from the fans was incredible. We were scared the people would all leave, but they were really into us, dude. The promoters were, let's say, less than ethical. They were selling bootlegs and pricy imports that only the super-rich could afford, and those people



Voodoo Glow Skulls are in their own private Ottawa

don't give a fuck about the music anyway. It's kinda sad to be ripped off from people who are the roots of our culture."

But the band has no qualms about going to Mexico again—it's just a matter of being more careful next time. "We would definitely go back," Hernandez says without a trace of hesitation. "It's all about the kids, and we don't have it in us to deny that. Hopefully, we won't get fucked."

## The Voodoo Glow Skulls in breaking training

As veterans of the ska/punk scene, though, how much of an appetite for touring and hell-raising do VGS have left in them? Hernandez tells me that on the way from Montreal to Ottawa (that's the nation's capital, ya know), their shuttle bus broke down and one of the roadies had to fix it up. Apparently, shit like that happens more than you'd think. "We're the Bad News Bears of punk rock," Hernandez laughs.

But even if good fortune isn't always with them, the Skulls still have that desire to rock each and every place they go. They're all musicians first, and therefore will

always look to be part of the business. Hernandez says as much about half an hour into a conversation during which his palpable enthusiasm has yet to waver.

"Everybody in the band is pretty much committed to playing music as long as we can," he says. "Nowong as places are gonna have us. The coolest thing is getting to play in these parts of the world that you don't from."

## One stunning final revelation

And with that, my initial apprehension about talking with Joe Helios Hernandez vanishes. Geography? Who gives a shit. Hernandez and VGS are nothing more than a bunch of good dudes who love what they do and who also get a kick from keeping their home town and their ethnicity close to their hearts.

But that's not all.

"I gotta admit, I'm a big stoner," Hernandez says. "Yeah... we come hang out—then maybe I'd forget where Ottawa is. ☺"

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# They say that the Cameron never lies

...and Bobby's new CD is honest rock 'n' roll

BY PETER PACHAL

**B**obby Cameron is poised for a great fall. That is, a great autumn, which is when the local independent singer-songwriter-guitarist will be working overtime to promote his new CD, *Drowning on Dry Land*. Cameron's just now finishing up a stop in Nova Scotia, taking his last break of the summer before what he knows will be a grueling fall schedule. It starts when he takes the stage at the Sidetrack next Thursday to showcase his new CD.

"Release Me," the first single off his new disc, is already getting some radio play in Toronto, he says, and he just received a grant to produce a video. Cameron says he's also getting support from east coast radio and he's keeping his fingers crossed for a fruitful fall harvest.

"When you're steering your own ship right now, one day you're wearing a songwriter's hat, the next day you're on the phone trying to be a manager," he says from his hometown of Port Hawkesbury, Nova Scotia. He says he's there to "drink Olands [a brand of Maritime beer] and enjoy the sun," although this time out he's indulging in a little networking, too, as he tries to schedule a date to bring *Drowning on Dry Land* to the Maritimes.

Cameron's release party at the Sidetrack is the first of many such shows, he hopes. Cameron has a promotional strategy that only someone who's been doing this for 10 years could have. After Edmonton, he plans to make surgical strikes in Halifax, Toronto and Vancouver with similar CD-release gigs.

"Instead of just sporadically and obsessively releasing this thing, I'm going to focus on different markets," he says. "I want to get more of a handle on how to try and work this thing hard instead of just putting it out across the country in stores and it's not playing there, which is basically useless because it's just getting lost in the shelves."

## Selling Bobby short

Such was the case with his previous self-titled disc, which came out in 1996. Even though two songs from the disc, "Human Fortress" and "If I Wait There For You," blipped onto the charts and the video for "If I Wait" received medium rotation on CMT, the CD wasn't distributed at the right time to capitalize on the airplay. Needless to say, sales suffered.

The distribution problems with his first disc persuaded Cameron to seek better management. His quest led him to the doorstep of Toronto's Loggerhead Records in 1997, a smaller label that only manages about a half-dozen acts. Cameron began working with Loggerhead before their deal was finalized. The relationship got deeper and deeper, until Cameron producing a video and getting four songs into his next CD. Then Cameron backed out.

"It got to the point where I think the cart got in front of the horse," he says. "We should have worked this all out beforehand. It just came down to advice from my

lawyer and a contract. [We] just couldn't seem to hammer it out where I thought that all the years I put into this was going to be treated to a point where I was feeling good about it, y'know? And that's kind of all I really want to say about that."

There are no hard feelings, he says, and Cameron maintains a high opinion of the label.

"They're doing great things," he says. "It's a good group. I just can't separate myself from the business; I have a mind on me and I'm not one of those guys that's just going to give myself away for less than what I think I'm worth."

## Radio killed the video star

Unfortunately, the failed record deal stunted the growth of his career. It's now been three years since *Bobby Cameron* came out and memories of the short time he spent on the airwaves have long since faded. Cameron says what hasn't killed him has only made him stronger, but also notes the landscape of Canadian radio has changed in the last few years.

Since Cameron last rode the airwaves, the Canadian Radio-television and Telecommunications Commission has increased its Canadian content quota for radio stations, up from 30 to 35 per cent of songs played. The increase is intended to help independent acts like Cameron, but he says it's done no such thing.

"When the Can-con increased, we all thought guys like [Mike] Plume were going to have a chance. But Canadian content went up and all they're doing is playing every Shania Twain song, every Bryan Adams song, every Tom Cochrane song and everything that's under the sun on a major [label]."

Radio stations in Edmonton seem to be solidly behind Cameron, however. His acoustic-rock style is certainly radio-friendly, and with 10 years' worth of accolades under his belt—such as an award as Best Male Recording Artist from the Alberta Recording Industry Association and a victory in MuchMusic's nationally televised Guitar Warz—Bobby Cameron is a name Edmonton DJs recognize.

"I think that Bobby fits in our programming because he writes great music," says Dan Cherwoniak, host of *Alberta Music* on CKUA. "He's a great local boy and plays like hell. When he gets on stage he turns a gig into an event."

"He gets requested quite a bit on our noon-hour call-in show," says Nick Adams, music director at K-ROCK. "Bobby's definitely a classic-rock style. His music does the talking and it speaks volumes. He's a good guitarist and has a great set of pipes on him."

## Bryan ain't sellin'

Cameron complements those pipes with an acoustic sound on his new disc, which he says sounds "less common" than his previous, electric-oriented rock. Where his first disc reportedly garnered comments like "We don't need another Bryan



Adams," *Drowning on Dry Land* showcases Cameron's unique acoustic guitar. It was mixed by Mike Plotnikoff, who has also mixed albums for Kiss, Van Halen and Aerosmith.

"I think the first record was a mixture of some acoustic-oriented pop songs to the heavy electric rock," he says. "And this new record's got more of an acoustic feel to it. It's very simple, very sparse. I rarely play electric in my gigs anymore. I think that how I handle the acoustic is a little bit different, so I'm bringing out more of my originality."

The new CD also brings Cameron back to the very place he began his career when he moved to Edmonton 10 years ago.

After playing his last gig with Maritime band Squeeze Play in Fort McMurray, Cameron settled in Edmonton when he discovered the city's thriving local music scene. Cameron promptly plugged in his

guitar (and his career) at the Sidetrack Café, where he was a regular at its famous Sunday variety nights (still going, ever since 1981) and apparently made quite an impression on at least half his audience.

## Ladies are clamourin' for Cameron

"My first recollection [of Cameron] was through one of our soundmen, John, who was an avid fan of Bobby's," says Clare Anderson, former part-owner of the Sidetrack. "John also had a fine eye for the ladies and his comment was, 'Clare, you gotta book this guy 'cause he'll fill the joint with women!'"

"One thing that I observed that as a performer that developed with [Cameron] was his vocal style," Anderson says. "He really worked to establish that and you could tell he was really serious about his craft. He had a real passion for it."

For a man who's spent a decade playing the business as much as he has his guitar, Cameron

sounds surprisingly relaxed when talking about all the peaks and troughs in his colourful career. When asked what's the most relevant thing he has learned, Cameron had this to say:

"What I think is most important is you've really got to know what you want and who you are because it's going to come down to situations where you have to make really hard decisions. Even if you've got a manager, you're going to have to make decisions where it's 'Is this really good for me?' And I had to make those. I mean, I have ambition and I know what I want and I know what I don't want, y'know? You have to have a really good intuition and really trust yourself and your judgment, because you're going to need it."

He reflects for a moment, then laughs, adding, "What the hell does that have to do with writing songs?"

**Bobby Cameron CD Release Party**  
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# R&B goes hand in G. Love

Philly band keeps hitting the Sauce

BY JENNIFER VAN EVRA

Sometimes, being a rock star ain't all it's cracked up to be. It's Monday morning, and all G. Love really wants on his day off is a little shut-eye so he can get over the cold he's been fighting since his latest tour with his band, Special Sauce, began. Instead, he was dragged into a Minneapolis radio station at 7 a.m. So much for the glamourous life.

"Usually I don't mind, but that was after a whole week of shows, so I was just passed out," says Love. "It was this morning show, and it was kinda rough 'cause they weren't very funny, and it was such a short interview. I was like, 'Are you kiddin' me? You made me get up for that?' Then they made me play, and

it sounded like shit 'cause I was just hurtin'."

But Love isn't one to complain. Despite the fact that he's spent several years slogging it out on the road with virtually nonexistent support from radio stations and MTV, he still recognizes how fortunate he is to be making a living playing music, and how lucky his first big break really was.

## That's Johnson, not Johnston

"At the time, I was living in this basement apartment in Boston and it was pretty dingy," says Love. "It was wintertime and it was all cold, and everyone was all depressed and shit. I had this job doing phone canvassing for this group called Peace

Action, and one night I came home from work and my roommate said, 'Oh yeah, Dave Johnson from Ruffhouse Records called.' I mean, that's the biggest, most happening studio in Philly and everybody knows about it—like, Cypress Hill and Kris Kross and the Fugees got signed there. I was jumpin' up and down like I won the lottery."

In pop music terms, he had. Within weeks, the band was back in Love's hometown of Philadelphia recording its first disc with Johnson. But it hasn't exactly been smooth sailing ever since. Although G. Love and Special Sauce quickly found and kept a solid fan base, back in 1994 the record-industry types weren't quite sure what to do with an attractive white kid from an

## r & b profile

G. Love and Special Sauce are hooked on Philadelphians

affluent Philly neighbourhoods who played a hybrid of rap and soul. And when they're not sure, what do they do? Send you on a college tour.

"College tours can be really weird, because the college has all the money to pay you, but half the people don't even know who you are," Love says. "You end up playing maybe a couple hundred people, and half of them are so drunk and weird. It's not like playing a club or a show for fans who pay the price because they want to hear it. It's like an assembly or something. It was like, 'Man, is this what my band has come to?'"

## Lucky in Love

Luckily for Love, it wasn't long for their new release, *Philadelphonic*. G. Love and Special Sauce have finally found the golden mix of critical praise, industry nods, and audience attention that they've been looking for since 1994. What made the difference, says Love, is that the band finally came together in a way it never had before.

"The vibe is just amazing. There's this renewed energy and love and excitement from the band that I've never seen," he says. "I think the climate has really changed, and everything is now working for us. And we finally had the realization that this is our time, now everyone is playing their instruments with so much more intensity and as a band, we're playing with much more confidence. It was just a realization that it's all there for us. All we have to do is reach out and take it."

their biggest influences was Alice Cooper," Cooper says. "But I found that I was a big influence on a lot of punk bands—they took my music and just digested it differently. David Bowie wasn't David Bowie until he saw an Alice Cooper show. Before that, he was Davy Jones. I was the one who saw how theatre and rock music could really work together. I don't mind being referred to as the guy who knocked the doors down."

And even though Alice Cooper has been combining music with theatre for 30 years, his creative juices are still flowing. He promises that his fans won't put his upcoming AgriCom into the "Seen it, done it" bin.

"There will be a new demise of Alice," he says. "Without giving away too much, let's just say that the surprises are going to continue before you really realize what happened to you. You'll be wondering, 'How did he do that?'"

## Alice Cooper

*Continued from page 26*

him for a lot of the less accessible album stuff.

"When I look into the first 20 rows at my shows—all I can see are the first 20 rows—all I can see are all these young people, aged 15 to 25," he says. "And what's even more amazing is that I'll do an obscure song like 'Lost in America' or 'Halo of Flies' and they know all the lyrics. It amazes me how much these kids know about the history of hard rock and heavy metal."

But it's not fair to pigeonhole the goth and metal crowds as the only ones Cooper has influenced. Edmonton music fans might remember that SNFU's Chi Pig used to smear his face with black eyeliner—that was an homage to Cooper. (FYI, Mr. Chi Pig is still an Alice fan.)

## Alice re-Cooper-ates

"It amazed me when a band like the Sex Pistols said that one of

Alice Cooper

AgriCom • Fri, Sat

## Classical Notes

*Continued from page 27*

Zeitung. Boy, those German periodicals sure have catchy titles, eh?"

Schumann's endorsement speeded Brahms's career right along, but it presaged the end of his own. Later that year, he suffered a nervous breakdown complete with auditory hallucinations; the next year he attempted suicide by jumping off a bridge into the Rhine and was committed to an insane asylum; two years later he was dead. Brahms then started writing passionate love letters to

his widow Clara, but musicologists unanimously agree that, although his love was reciprocated, the two didn't want to besmirch Robert's good name so refrained from doing the horizontal scherzo, nudge-nudge.

But I digress. Many people, myself included, consider Brahms to be the finest European composer of chamber music for piano and strings. (And he wrote pretty darn good clarinet parts, too, well.) Over the next six months, you have the opportunity to hear the all-well, almost-performed (and some of Edmonton's finest) musicians. ☺



G. Love and Special Sauce are hooked on Philadelphians

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### Metropolis will miss the boat

Robin Mohar is still reeling from last week's final launch of his summer riverboat parties aboard the Edmonton Queen. While the Wednesday night bashes were consistently packed to capacity, last week's closer forced him to realize that things had become greater than he had ever dreamed.

"There was a 15- to 20-minute wait to get into the parking lot," he says with a hint of amazement. "People were actually scalping tickets, and 30 cops came down to take care of traffic. I could have packed two or three boatloads!"

The response to the parties impressed Mohar, who has been promoting urban events for the past three years with his partners in Metropolis Promotions. The added media attention concerning the financial future of the Edmonton Queen no doubt added to the buzz, as the city holds a large debt over the riverboat's owners, from whom Mohar had rented the boat. Last winter's frantic rescue of the vessel as it drifted from its mooring ran up a hefty bill, which is still unresolved.

Mohar knows he was fortunate to wrap up the summer event in light of these events, but he isn't taking time to rest on his laurels. Metropolis is preparing to unveil a new series of events starting in October, using hotel ballrooms as backdrops for lavish urban soirees.

The R&B-flavoured bashes are a response to what Mohar considers to be a dry urban scene. His company isn't interested in pursuing nightclubs, since they lack the space or capacity to handle the scope of his projects. Hotel ballrooms, for instance, allow him to add some sophistication to the proceedings. The first event will feature wine tastings and a fashion show.

"There's nothing too exciting going on in the scene, except maybe for the upcoming Nexus party [on September 26]," Mohar says. "We just want to find something to do with the urban scene."

Metropolis are currently assembling the talent to appear at the upcoming parties, which will include DJ Wax and DJ Jazz in a head-to-head turntable battle, and the comedy of Russell Peters.

The Queen may drift away, but the party will always go on.

### Lush-ous facelift

When Lush opened in the back half of the Rev's downtown residence, not many people expected it to be able to survive in light of Whyte Avenue's domination of local nightlife. It has managed to persevere, however, and become a vibrant corner of the club scene.

Yet the constant abuse the building has endured through the years has begun to show. Through the years, it has housed not only the Rev and its predecessor, the Bronx; it was also the original home of the Citadel Theatre, a hairdressing school and the residence for the local chapter of the Salvation Army.

The people over at Lush decided it



DJ Steve dancing the night into the Edmonton Queen

was time to give the old dame a facelift.

Promotions manager Jordan Stewart is quick to say that this isn't going to be a simple matter of slapping a fresh coat of paint on the walls. Currently, Lush has been moved over to the Rev while the club is torn all the way down to the nails in the floors. It's all part of a new philosophy the club is pursuing to offer the scene a touch of class. The undertaking doesn't come cheap, and while Stewart isn't willing to divulge costs, he does admit that, with all the money they spent, they could have built a new club elsewhere.

So why didn't they? Stewart says it has a lot to do with the nature of the location. "This is a great neighborhood, and there's a lot of potential here," he says. "It's also a beautiful building, and we love it here."

The idea for the renovation came from a need to address two major problems the club has endured since it opened its doors over two years ago. Seating has always been scarce, while the sound system has never been satisfactory. Once local designer Jesse Sherbourne and his company, Surefire Design, handed in a proposal for a new look, the club decided it was time to get ambitious.

All three levels will sport a new look, notably in the main room. The dance floor has been expanded, and a new sound and lighting rig will be installed. As well, visual projections will be integrated into the environment, and custom furniture has been commissioned for the space.

Steve St. Amand, who oversaw the construction of the expanded Colourblind store on Whyte Avenue, has been enlisted to supervise the renovations.

Stewart hopes the new look of Lush will not alienate the loyal patrons who have supported the club through the years, but promises that they will be pleasantly surprised when the shroud is lifted a few weeks.

"It will be very exciting. It will seem very clean and new, but familiar too."

### Better clubbing through Chemistry

Hopefully, Lush will have their renovations completed in time for Chemistry, their new Thursday club night starting on September 16. Chemistry is a new partnership between the club and Nexus Tribe, who were previously booking talent for Rebar's Hard Times club night. DJ Chris Liberator of Stay Up Forever Records will help kick off the series with his trademark hard acid sound.

Meanwhile, Rebar has partnered with a new production company for Hard Times. Doonch Productions assumed the responsibility for acquiring acts to spin on the club's main level, with a mission of "providing the best quality DJ talent available," according to company spokesperson Dave Lindberg. Lindberg, who is also the resident DJ for Hard Times, says there will be a number of high-profile spinners

taking the decks over the next few months.

As for the departure of Tribe, Lindberg says the club doesn't bear a grudge against the company. "We appreciate what they've done for the club, and we wish them the best of luck in the future," he says.

Nexus Tribe is quietly preparing for their fifth annual Nexus Gathering, slated to take place on September 25 at the Mayfield Convention Centre, and have been unavailable for comment.

### Freestyle frenzy

John Lazotte has been a figure on the scene for some time, having previously managed a number of clubs over the years. It was only a matter of time before he decided to throw his hat into the ring as a promoter.

On Saturday, October 26, the Shaw Conference Centre will host the ambitious Freestyle party. The talent roster includes a number of local DJs, as well as DJ E from Germany and Ezra O.S. If the latter name sounds vaguely familiar, he used to play under the moniker of Ezra G, but the new high-tech name fits with his recent career move. The noted DJ and producer was recently signed to the notorious UK label Tech Itch, who will release his material over the next little while.

Rounding off the list are Nicky Miago, Dragon and Vu Tag Records' live sensation Lace, who stunned partygoers at Funtazia earlier this year with his wild multimedia set.

More international acts are expected to be added by next week.

### You can Touch this

Local rapper Randy Mark is ready for his people. Well, at least Touch is. Mark has been performing under the moniker for a little while, making an impact on the local scene with his partner, Stray. As Dangerous Goods, they impressed the crowd at the recent local eliminations for the DJXX eliminations as last-minute replacements for the absent Detroit crew they ended up performing.

Touch has been hard at work over the past year on a solo recording, *Natural Selection*. His style has an old school flavour, dissing gangstas on "Crystals, Pistols and Vests" and bringing down the boom on "Who Wild". The process was a learning experience for Mark, as he was forced to record the last half of the sessions on his own after problems involving studio time and expenses dragged on.

"I rented my own equipment, read all the instructions and did it," he laughs.

He will celebrate the release with a party at the New City Compound on September 18, where he will perform with Stray along with a variety of DJ and breakdancers. Aspiring MCs can step up to the open mike if they figure they've got the skills.

"It will be hip hop all night long," enthuses Mark. Again, word. ☺

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**BOILER PUB**—10220-103 St., 425-4767 • TUES: Solid, with DJs Spilt Milk and Tripswitch, with DJ AFS

**CRISTAL LOUNGE**—10336 Jasper Ave, info 426-7521 • FRI: African Party with DJ Maximillion • SAT: DJ Mad Max mixed tape release party • SUN: Ladies Night with DJ Instigate

**LUSH**—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Siren; WED: Main—Classics with DJ Sun; Velvet—DJ Czolek • THU: Bumpsonbooty, with DJ Soulus

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**SHAW CONFERENCE CENTRE**—9797 Jasper Ave • SAT OCT 16: Freestyle with DJ E (Germany), Ezra O.S., Nicky Miago, Dragon and more

**STRATHCONA HALL**—10139-87 ave • FRI SEPT 10: Get In My Belly with DJ's Celcius, Spilt Milk, Gundam, Slacks

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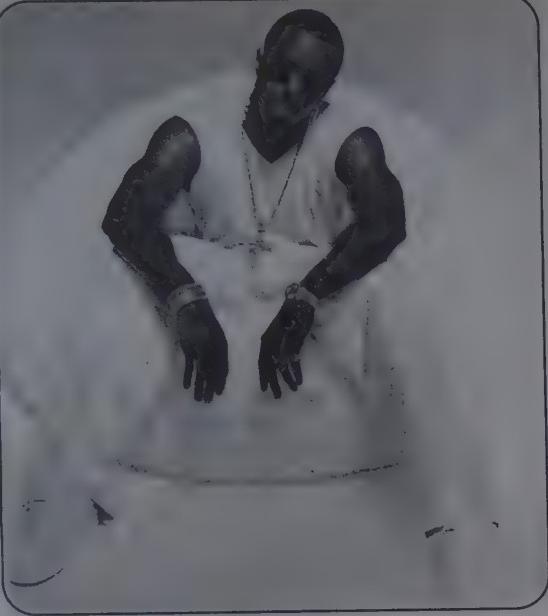
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## disc reVUES



**PUFF DADDY FOREVER**  
(BAD BOY/BMG)

It needs to be said. Puff Daddy has been profiting from the death of the Notorious B.I.G. ever since after that fateful hail of bullets sent the big man onto the pavement. Sean Combs had been a backroom playa who constructed the careers of rappers like LL Cool J and Biggie Smalls. When Biggie died, Puffy released "I'll Remember You" and thus built an empire.

Then he did something really bad. One day, in a temperamental fury, he blasted into a record executive's office and beat him up. The ensuing press and police investigation turned the saint into a sinner in the eyes of the world, and Puffy has been doing damage control ever since. Forever is simultaneously an attack on everyone who's ever wronged him, and a testament to his own fortitude. If the track "PE 2000" is any indication, he has become Public Enemy Number One.

The opening track, also called "Forever," is a thunderous roar laced with radio announcements about Biggie's death. Puffy uses the storm as a

backdrop for his denunciation of the media and the suckas and the hustlers who have tried to beat him down. From that point on, Puff surrounds himself with backup singers telling him he's been wronged, and confirming how righteous he is. He even has the gall, on "Do You Like It, Do You Want It," to ask us if we want to "know what it's like to walk in [his] shoes."

Memo to Puff: we don't give a shit. Quit trying to play the martyr, because you're not cut out for that role. We all felt your pain when your friend died, and we saw the sincerity of your tribute. But nobody is going to buy the fact that we should feel sorry for you when the spears and arrows get slung at your ivory tower. A lot of your fans cannot even afford to buy a used car, much less drink a case of Cristal champagne, so how can you expect them to empathize?

All criticisms of Puffy's personality aside, Forever is a sonic mess. "Is This the End (Part Two)" poses the question, if this was the end, why is there a second part? The disc jams together a head-spinning assortment of samples,

as though Puffy were trying to piece together the maelstrom of his life. From the sound of things, maybe Puffy should take a vacation.

"Sometimes I don't think you motherfuckers know where I'm coming from," he says at the beginning of "I Hear Voices." Then he proceeds to rap about a life of big money, supermodels and fast cars. Hard knock life, indeed. Later he describes how he started Bad Boy as a mission to "represent for all the niggas," but his words fall flat as he stumbles through an inarticulate jumble of profanity. He even sounds stoned.

Forever is a testament to an ego out of control. There is a fragile soul behind the delusions of grandeur on display in Forever, a little man suffering in such a world of hurt that he feels compelled to be louder and meaner than everyone else. But his excesses are so offensive that sympathizing with his emotional exorcism becomes impossible. You believe you are setting an example, Mr. Combs, but here's the 411—you're a pimp, and you're taking everyone for a sucker. —DAVE JOHNSTON

**BARRY WHITE STAYING POWER**  
(PRIVATE MUSIC/BMG)

Isaac Hayes ruined everything. The poor bastard was so broke that he took a job doing the voice for the Barry White wannabe Chef on everyone's favorite offensive cartoon, South Park. Now, as Hayes laughs his ass all the way to the bank, all we can do is laugh our ass off at White.

Staying Power is White back in his element, namely spinning long-winded mid-tempo jams about making love, laying you down by the fire, and so on. Forget logic, forget the fact that things have changed since White provided the soundtrack for many disco sex sessions in the '70s; the more things change, the more White stays the same. It's pathetic, really, to hear a soul legend plod his way through an uninspired collection of meandering numbers. The mischievous wizard behind classics like "You're the First, the Last, My Everything" still has his trademark silky-smooth bass voice, but Staying Power lacks the fire that once made White a vocal powerhouse. In fact, there's nothing outstanding about this disc, except the blunders.

For example, White tackles War's

signature track, "Low Rider" transforms it into an uninteresting parody. The swinging salsa flavor of the original has been replaced by a lackluster thumping rhythm, proving that Hayes's satirical White takeoffs aren't that far from the mark. Songs like Chef, and it's just as painfully hilarious.

But the laughs come with a twinge of pain when you realize that White is completely serious. It would be nice to welcome White back to the throne as the king of sexy soul, but he's been usurped. By a cartoon cutout. ★★ —DAVE JOHNSTON

**TERRA NINE PLANET OF CHOICE**  
(ASSEMBLAGE/CLAN  
ANALOGUE/JOURNEES/OZONE)

What's missing from Terra Nine's Planet of Choice is a visual element, which would likely be something to behold. The Australian, formerly known as Holy Terra, plays a souped-up electric violin jacked into all manner of electronic devices—all listed on the liner notes. His live shows must keep him busy tweaking and fiddling, but all that hard work has paid off.

Planet of Choice is a decidedly musical CD, starting off with such an intent tone that it's difficult to see how Terra Nine's live shows manage to cram the dance floors Down Under like they do. "Tiny" is a cleansing of the palate, with a steady progression of organic rhythms and sampling. In fact, there's a real spirituality in the tracks that's missing from much of today's trance, which has opted for anthems and big bass lines. Not that Planet of Choice doesn't have its share of phat tracks—"Progression" and "Sunrise P.D.C." offer a little bang for the buck. ★★★★ —YURI WUENSCH

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# new sounds

MANSUN

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## MANSUN Six (Epic)

I really shouldn't be surprised, of course, but I wonder if Q107 still has any staffers who were there at the time. I was only a little kid when the Summer of Love was happening, but even / understand the genre better than the gang down at the Q.

Where, for example, is "Psychotic Reaction" by Positively Thirteen O'Clock? Or "Journey to the Center of Your Mind" by the Amboy Dukes? Or "I Had Too Much to Dream (Last Night)" by the Electric Prunes? Or even "Let's Talk About Girls" by the Chocolate Watch Band? Here's an easy one—where the hell are the Who? Remember them?

What a wasted (no pun intended) opportunity to package some very hard-to-find, word-of-mouth-type music. Where's Lenny Kaye when we really need him? ★★ —T.C. SHAW

## MOVIE (SLOTH)

Calgary-based Movie has blended a simple but appealing sound that, while it's undeniably cut from the same cloth as a lot of other successful Canadian bands—54-40 and the Tragically Hip's mellow material come to mind—the weave is uniquely their own.

Nick C's vocals, while a little heavy on the reverb, have a soothing timbre and pace reminiscent of Pink Floyd in their heyday. But, lyrically, songs like "Been Thinking" are monotonous, and the songs aren't anything you'd line up to hear at a bar on Saturday night. It's simple acoustic/electric with the pace of a peppy Cowboy Junkies tune. The only exceptions are the songs "Hole in My Shoe" and "Hit and Run," which are so manic and out-of-place in comparison to the material on the first half of the disc that I don't understand why they're there at all.

The production quality... well, sucks. The drumwork is tinny and poorly balanced with the guitars, and the overall mix sounds as though they tried to squeeze more than they could out of a shitty four-track master. These guys are beginners, and have a lot to learn about what makes a sound unforgettable, but they obviously enjoy what they're doing. Keep at it, fellas, you'll get there. ★★ —MATT BROMLEY

DAYS OF THE NEW 2  
(OUTPOST/INTERSCOPES)

Is it bluegrass metal, or is it headbanging hillbilly rock? When Days of the New arrived on the scene a couple of years ago with their brand of heavy rock, they startled listeners with their acoustic arrangements that sounded like Megadeth at a summer camp. The simply named 2 finds the group branching out without succumbing to the trappings of conventional rock... but trying to describe what they've created is as hard as finding the father in a backwoods bayou family.

Although the majority of 2's tracks are acoustic, the group has decided in several places to take advantage of filtered echoes and drum machines, as on the first single, "Enemy." Elsewhere they toy with banjos, strings and bells to striking effect. "Weapon and the Wound" has a rich soundscape supporting the vocals, while "Skeleton Key" is another more esoteric pleasure. It's a pleasant surprise that they should choose to break away from the formula of their debut disc, but all this experimentation is perhaps too bold at times. Don't even ask what the hell is going on during the tenth track, rikes.

Days of the New are one of a handful of unique hybrids, like Korn or

## reVUEs of this week's newest discs

Mr. Bungle, now breaking into hard rock, but their material won't satisfy anyone simply looking for big dumb rifts to thrash around to. If there are any thoughtful headbangers out there looking to drain their mental slough, 2 could be the pump they need. If they can manage to skip over the swamp gas interludes, that is. ★★★ —DAVE JOHNSTON

SKULL KONTROL DEVIATE BEYOND  
ALL MEANS OF CAPTURE  
(TOUCH AND GO)

Skull Kontrol rules. The simple, infectious sound of D.B.A.M.O.C. is the same kind of grass-roots reaction to "street-cred-challenged" bands like Yes and Pink Floyd that so-called "punk" was supposedly about back in '77. Since then, of course, garage band rock has once again taken a back seat to technique. Why, even the "Seattle grunge scene" was peppered with the kind of guitarists who keep the publishers of *Guitar Player* magazine sleeping well at night.

Skull Kontrol, however, offers nothing more than drunken musical revels—loud three-minute songs that sound a lot like Vancouver's superb Smugglers. And for all the gracelessness and aggressiveness of their approach, they manage to work bona fide catchy hooks into nearly every tune on the disc. In addition to their nice (if harsh) musical ideas, they build most of the tracks around a serious party-movin' beat—and not even the same beat, either, creating the kind of rhythms that groove like no 2/4 hardcore punk beat can.

Deviat is no candidate for Album of the Year, but it's full of the kind of plain ol' loud-ass rock 'n' roll a lot of us have forgotten how to appreciate. Skull Kontrol aren't pretty, but they sure do rock. Pity is, that may be too simple a concept for some people to grasp. ★★★ —T.C. SHAW

## CHRISTINA AGUILERA (RCA/BMG)

Britney Spears? That chick in a plastic bra? Who needs her when you've got the dark horse of teen pop, Christina Aguilera, that saucy Lolita with a genie in her bottle, if you know what I mean.

Somehow, Aguilera has managed to impress this jaded thirtysomething's soul in a way neither Britney nor any of those other mallrats could. Throughout her self-titled debut, Ms. Spears's onetime Mouseketeer colleague displays a rich voice that belies her young age. Forget the chattering, percussive single "Genie in a Bottle"; the real stuff comes after that.

This isn't soul-stirring material, but thanks to Aguilera's raw talent, it's far from unbearable. Truth be told, Aguilera possesses some authentic soul in her delivery. Britney? If *Baby One More Time* is any indication, she sold whatever soul she once had for a perfect midriff.

This isn't a perfect package by any means. While "I Turn to You" avoids turning into sugary mush, songs like "Come On Over" are nothing more than fluff. The arrangements skip lightly along, never beating too hard upon the eardrums, but tend toward the pedestrian. "Reflection," which was previously featured in Disney's chopstick offering *Mulan*, is so resolutely inoffensive that it becomes offensive anyway.

This is light, unsophisticated pop music, and it's better than most of the dreck out there. But Aguilera has the voice to propel her into a promising career, provided she leaves the Candy to Britney. ★★★ —DAVE JOHNSTON

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UPSTAIRS : VOODOO GLOW SKULLS with SPY 66 and GREATER THAN LESS THAN

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DJ LEFTY plays hit after hit!

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## WEDNESDAY 15

MAIN LEVEL : WORLD DOMINATION TOUR  
w/ DJ BIG DADA and NIKROFEELYA  
goth & industrialPEASANT-LIKE DRINK SPECIALS:  
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## THURSDAY 16

MAIN LEVEL : HARD TIMES  
with DJ DAVEY JAMES rebar resident  
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# She's the best in the West

Canadian actress wanted *Something More*

BY KEN EISNER

You can forgive Chandra West for feeling a bit hazy about her experiences during the filming of the relationship comedy *Something More*. The film was made more than two years ago in that culture capital called Regina, and she's been damn busy since then. Also, she has yet to see a finished print of the flick.

What she does remember is the sense of exceptional camaraderie that went into making the ensemble piece, which features about a dozen speaking parts for comically adept actors in their 20s, and was directed by Saskatchewan's Rob King (who runs Regina's Minds Eye Pictures with hotshot producer Kevin DeWalt).

"It was the first romantic comedy I've ever done," says West on the phone from Toronto. The film, which finds her handily sparring with a charming slacker played by *Party of Five*'s Michael Goorjian, was a nice change from the tough chicks, wicked sexpots, and anguished girlfriends she had previously played.

## La-la leads to Canada

Born in Edmonton, West—who's still barely on what Hollywood considers the safe side of 30—spent her early childhood in Victoria and Vancouver, and moved to the Toronto area for her teen years. About four years ago, she relocated to Los Angeles, did the agent thing, and hasn't stopped working since—in Canada. "Since moving south, I've shot just about everywhere in this country."

As a girl, West took ballet lessons for 10 years and then went on to theatre school, but dropped out to take a part in Manitoba Gail Singer's debut feature, *True Confessions*. Recent work has included TV movies such as *Into the Arms of Danger*, shot in Vancouver, and *The Waiting Game*, made in Halifax, as well as a Toronto-based indie feature called *The Perfect Son*, also starring Colm Feore and David Harbour. She's guested on numerous

## comedy

preVUE

## Tattoo be or not tattoo be

A movie, of course, carries its own context—not that an actor always knows that much about it. "It's ironic, I guess," says West. "I actually auditioned for this film in L.A. It was just the normal procedure: my agent gave me the script, I liked it, and they put me on tape in Los Angeles. I hadn't met Rob or anyone else connected with the film. But it turned out to be such a pure pleasure."

ure to work with everyone—the guys were just hysterically funny, every day. In my little career thus far, it certainly ranks as the funniest experience I've had on a set anywhere."

Sure, but she almost gave the film's makeup people a fit, thanks to a little rose tattoo on her left shoulder blade. "Well, it wasn't originally supposed to be part of the character, but it was a such a huge pain in the ass to cover it, they finally said, 'Oh, let's leave it.' More recently, I did a CBC period drama called *Revenge of the Land*—it should be coming to TV this fall—and obviously we had to cover it for that one, which is set in the 1800s. What can I say? Most of the time I put my career first, but I guess there are days when I'm just not thinking!" ☀

*Something More*  
Starring Chandra West and Michael Goorjian • Directed by Rob King • Opens Fri., Sept. 10



©Mitcheson film looks for *Something More*

"ONE OF THE MOST DISTURBING FILMS IN YEARS"  
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a masterful piece  
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KEVIN BACON  
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Music by Alan Silvestri  
Produced by Steve Tisch  
Screenplay by Michael Tolkin  
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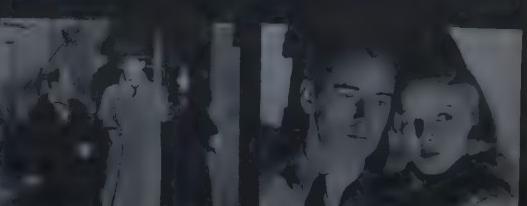
14A VIOLENT AND DISTURBING SCENES

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**New**  
**35mm**

**The Killers**  
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**Universal**  
**Noir**



*This Gun For Hire*  
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# FILM Weekly



**Starring:** Kevin Bacon (bottom) and Kathryn Bigelow (top). In *The Sixth Sense*, as the latest low-key hit from director M. Night Shyamalan, what's really pretty creepy. It's about a guy who, after undergoing hypnosis, discovers he has the ability to communicate with those in the script. By Jurassic Park screenwriter Michael Crichton, based on a 1958 novel by Richard Matheson.

## NEW THIS WEEK

Bueno Vista Social Club (GA) Producer Ry Cooder, Ibrahim Ferrer, and Rubén González are featured in Paris, Texas director Wim Wenders's documentary about the musicians of Cuba's Buena Vista Social Club.

Body Cross (M) Burt Lancaster, Yvonne de Carlo and Dan Duryea star in director Robert Stigmar's film noir about an armoured car guard who's involved in a robbery scheme. Fri-Sat, Sept. 10-11, 7:30pm at Zeidler Hall, Citadel Theatre.

Cold Killers (M) Burt Lancaster and Ava Gardner star in director Robert Stigmar's 1946 film noir about an insurance investigator probing the murder of an ex-fighter mixed up with a gang of criminals.

Con Man (PG) On the short story by Ernest Hemingway, Fri-Sat, Sept. 10-11, 9pm at Citadel Theatre.

Dark Stories (CO) French Stewart, Tyra Banks, Bridgette Wilson and Bill Bellamy star in writer-director Franklin's comedy about a truly terrible relationship.

Something More (CO, FP) Michael Gorjian, Anna West and David Lovgren star in director Greg King's romantic comedy about two friends who fall in love with the same woman.

Silpharia (CO, FP) Patricia Arquette, Gabriel Byrne and Jonathan Pryce star in this horror film about a young Pittsburgh woman who suffers a series of paranormal attacks and is investigated by agents dispatched by the Vatican.

The Blair Witch Project (CO) Heather Donahue, Joshua Leonard and Michael Williams star in co-directors Daniel Myrick and Eduardo Sanchez's atmospheric science fiction film about a group of student filmmakers tormented in the woods by an unseen supernatural force.

The Astronaut's Wife (CO) Johnny Depp and Charlize Theron star in writer/director Ron Rash's science fiction film about an astronaut whose personality seems strangely altered after his return from outer space.

The Sixth Sense (CO, FP) Brad Pitt and Edward Norton star in director M. Night Shyamalan's supernatural thriller about a child psychologist who tries to uncover the truth about a terminally eight-year-old boy's paranormal powers.

Star Wars: Episode One—The Phantom Menace (PG) Natalie Portman, Liam Neeson and Ewan McGregor star in director George Lucas's prequel to his 1977 sci-fi blockbuster, in which the young Darth Vader is taught the ways of the Force by Obi-Wan Kenobi.

Teaching Mrs. Tingle (CO) Katie Holmes and Hellen Mirren star in writer/director Kevin Williamson's black comedy about three high-school friends who play a cat-and-mouse game with a tyrannical history teacher.

The 13th Warrior (CO, FP) Antonio Banderas, Diane Venora and Omar Sharif star in Die Hard director John McTiernan's action film about an Arab soldier unwillingly recruited by Vikings into a battle against a rampaging, man-eating creature.

The Thomas Crown Affair (CO, FP) Pierce Brosnan, Renée Russo and Denis Leary star in Die Hard director John McTiernan's update of the 1968 film about a wealthy man who moonlights as a high-tech thief.

Universal Soldier: The Return (CO, GR) Jean-Claude Van Damme stars in director Michael Rodger's sequel to the 1992 action flick about a secret government project to develop unstoppable robot-soldiers.

Wildfire: Feel the Heat (ESCC) IMAX documentary about the helicopter pilots, smokejumpers and other men and women whose job it is to research, manage and battle forest fires.

Xiu Xiu: The Sent-Down Girl (PZ) Lu Lu and Lop-sang star in actor-turned-director Joan Chen's adaptation of Yan Geling's novella about a Chinese teenager who is sent to a stark outpost in a far-western province. In Chinese with English subtitles.

**LEGEND**

CO: Cineplex Odeon, 444-5468

EPS: Edmonton Film Society, 439-5285

ESSC: Edmonton Space &

Science Centre IMAX, 452-9100

FP: Famous Players

GR: Gameau Theatre, 433-0728

M: Metro Cinema, 988-3456

P: Princess Theatre, 433-0728

PZ: Princess II Theatre, 433-0728

SC: SilverCity IMAX, Famous Players

WEM 484-8581

**CINEMA CITY 12**

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DETROIT ROCK CITY 18A

12pm 10:30 3:30 5:40 7:55 10:15

10:15 12pm 3:30 5:40 7:55 10:15

</

**Buena Vista...**

Continued from page 37

bang out an impossibly swinging tune on his seven-string instrument; elfin pianist Rubén González (80), who routinely throws tango, ragtime, and Chopin into his jazzy, syncopated chording; Orlando "Cachaito" López (66), classically trained bass wizard and the nephew of the salsa pioneer Cachao; and the baby of the group, Eliades Ochoa (53). With his cowboy hat, tiny white goatee and homemade nine-string guitar, Ochoa provides the easy-loping country heart of the Club.

The threadbare nature of their fast-decaying town is in stark contrast to the propaganda that's everywhere—making a sign that reads "This Revolution Is Eternal!" more threat than promise. Indeed, once the veterans (who all remember when life on the island was even worse) finally hit New York City, they wander around like awestruck grade-schoolers let loose on their first big field trip. But back on stage, there's no doubt that

Ry Cooder (right) makes a *Buena Vista Social Club* call

authority. In fact, if you don't get anything else out of the delightful *Buena Vista Social Club*, you'll come away (humming) with the idea that youth may be our most overrated commodity. ●

**Buena Vista Social Club**  
Directed by Wim Wenders •  
Starring Ry Cooder •  
Garnier Theatre •  
Opens Fri, Sept 10

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# Film Notes

Catholic says flick is sick

HOLLYWOOD—it's not unusual to hear a group of conservative Bible thumpers calling for a ban on some kind of art—whether it be a novel, film or gallery exhibition—without actually having seen or read the disputed piece. But the American Catholic League may go down as the first right-wing group in history to be in arms over a movie trailer.

The new horror film *Stigmata* (which stars Patricia Arquette in the role of a woman who could be the second coming) is scheduled to be released this week, and Catholic League president William Donohue has already given the film a thumbs-down based simply on its trailer.

Donohue called the movie "a vehicle for making a political attack on the Catholic church" and urged his fellow Catholics to boycott the film. (Too bad the CBC doesn't air *Father Ted* anymore.)

"The good news is that there exists a small audience for such an exploitative film," Donohue said, "and all the hype and technical effects in the world can do nothing to redeem this bomb of a movie." — STEVEN SANDOR



Outside Providence Peter and Bobby Farrelly have become synonymous with big-money gross-out humour ever since *Dumb and Dumber* and *There's Something About Mary* exploded at the box office. Credit the brothers' latest script for, if not exactly cleaning up their act, then at least showing that there's some real-life emotion and even brain or two lurking behind all the toilet jokes. Shawn Hatosy plays Dunphy, a dead-end kid in 1970s Rhode Island whose father (Alec Baldwin) sends him to prep school after a run-in with the law. Dunphy leaves his hard-partying friends, his wheelchair-bound brother

and his three-legged dog for the rigid world of Cornwall Academy. From here on in, the film plays a lot like *National Lampoon's Animal House* with the heartless headmaster, drug use, fraternity pranks, course, love, as Dunphy falls in love with a pretty student at Cornwall academy. It's the father-son relationship that lifts this picture above the usual teen coming-of-age fare. Hatosy is genuine and heartfelt. Farrelly's haven't exactly gone there are plenty of bawdy gags often to the detriment of the plot. The '70s soundtrack alone is the price of admission, but it's a matter of caution: it may induce you to buy a ticket.

★★★



**The Muse** One of the funniest things on the planet is standup comic turned writer, director and actor Albert Brooks; his pictures are neither box-office blockbusters, but perhaps the presence of Sharon Stone will attract audiences to this acerbic and wickedly witty comedy. Brooks plays a Hollywood screenwriter who has lost his creative edge; in desperation, he hires Sarah (Stone), who is said to be a literal muse, one of those laughable characters of the Greek and Roman whose sole purpose is to inspire creativity in others... provided she's properly pampered and has every one of her expensive whims satisfied. *The Muse* does an outstanding job of lampooning Hollywood, from the sleazy producers and unscrupulous agent to the big names in front of and behind the cameras—Martin Scorsese and James Cameron are among the famous directors who turn in amusing cameos playing themselves. Brooks' fans will enjoy his many laugh-out-loud one-liners, but will be surprised by Sharon Stone's comic talents. The onetime screen goddess may have a new career ahead of her in comedies; her work in service to this whip-smart script inspires nothing but laughs. ★★★★

Todd James can be heard daily on Mix 96 FM and hosts *A Minute at the Movies* on ITV News Thursdays at 5:30 p.m. □

**HARCOURT HOUSE ARTS CENTRE**

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**Opening Reception: Thurs., Sept. 2, 7-10pm**

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**helena wadsley**

**A**

**ar**

# Touched by an easel

Wadsley's art isn't as painful as it looks

BY DANIELLE ZYP

**H**elen Wadsley chooses her words very carefully when she talks about her current exhibition, *Touched*. She is a female, not necessarily feminist, painter with academic training in a field that is historically male-dominated. That began as her Master's thesis, which she finished in 1998 before embarking on a year of teaching.

Through a series of realistic self-portraits, Wadsley examines physical sensations. "It started with 'Push, Pull, Pinch,'" she says. "There's seven of them. I was trying to make work about sensation so that you felt it physically before you think about it. That was my attempt at bypassing the intellectual while without negating it. I thought oil was the easiest way to gain empathy, so that's where it started."

The small, intimate works that start this series show close-ups of Wadsley's body being squeezed and manipulated by her hands or other objects such as a pair of wire-cutters. One's instinctive reaction to her images is to grimace when let out a sympathetic cry of then.

## law of "Desire"

Wadsley offers assurances that, in '98, she was not in any particular bind while she created the series; although the work is autobiographical, she says her main aim was to explore the nature of pre-ideological bodily reactions. Part of the experiment, she says, was that she was pregnant, but in "private," she positions her body so you can't tell that's the case. All viewer sees are close-ups of Wadsley's hands and face as she plays with a huge lump of bread dough.

Being pregnant presented new problems for Wadsley as she struggled to find a way for her images to

## visual arts profile

break through patriarchal attitudes toward the depiction of the female form. "Representing the body and being a woman is tough," she says, "especially representing her own body, and the readings that are given about objectification and the history of painting and that being a limitation that's imposed on women because of the patriarchal history of painting. So to make the decision to paint and to paint my own body—there's all the things that go with that: narcissism, masochism, objectification, the voyeuristic gaze. How can you represent yourself without failing into that? Not to represent it would be to believe in that ideology and therefore limit yourself. The reason these images are all so small is because I edited them, because I didn't want to fall into that kind of 'celebration of fertility' thing because that's idealized and clichéd."

### D'oh!

Wadsley finally broke away from her usual cropped views of the body and

created "Embrace," a large-scale full-figure portrait of herself hugging a large piece of bread dough. Why bread dough (besides the fact that "pain" is the French word for "bread")? Wadsley says she had no intention of making the standard allusions to traditional women's work. "It's this curious substance that's not readily recognizable," Wadsley says. "People have read it as different things: some people said chicken fat or a stand-in for the baby. For me it was more about this private ritual of just enjoying the sensation of bread dough against my skin."

In the final piece of the series, Wadsley is shown wrapped in a silk sari. It's the only image that reveals her pregnancy, and yet she remains covered as she gazes directly at the viewer. "Maybe part of the process in this was trying to learn about my own body," Wadsley says. "It's not a celebration of fertility but a celebration of sensation."

### Touched

By Helena Wadsley • Harcourt House Gallery • 3rd Floor, 10215-112 St • 426-4180

we're doing it," Anderson replies, going along with the conceit, "but every year you forget what it was like to do it the year before. You're always rolling the dice and wondering if this time it'll all collapse and go to hell."

Disaster seems unlikely, though, given the fact that damn near every funny person and talented actor in Edmonton will be making appearances sometime during the weekend—Dana Andersen, Davina Stewart, Stephanie Wolfe, David Belke, Jeff Haslam, Tom Edwards and a dizzying number of guest actors too, from Andrea House to Darrin Hagen to

John Kirkpatrick to Christopher Craddock. Mark Meer, as usual, will be onstage for as much of the weekend as possible. Sadly, however, *Soap-a-Thon* mainstay Patti Stiles is in Australia this year and can't attend, but according to Anderson, she's promised to sit up for the 53 hours anyway as a gesture of solidarity.

Backstage at the *Soap-a-Thon* has grown to become the theatre community's social event of the year—not much of a feat, considering the only real competition is the gulag-like Fringe

### SEE NEXT PAGE

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# ARTS Weekly

For a FREE listing, fax 426-2889 or e-mail [listings@vive.ab.ca](mailto:listings@vive.ab.ca). Deadline is 3 pm Friday.

## Art events

**ALBERTA CRAFT COUNCIL GALLERY** 10106-124 St, 488-6611, 488-5900  
**ART OF THE BOOK '98**: Celebrating the 15th Anniversary of the Canadian Bookbinders and Book Artists Guild. A wide variety of work reflecting the overlapping elements of the book arts. Until Sept. 11. **SELECTIONS FROM CAN-IRON:** A juried show from the Canadian Blacksmithing Conference. Sept. 18-Oct. 30

**THE ARTS BARN** 10330-84 Ave., 492-3008. **ALLUSIONS TO GRANDEUR** Sculpture by Andrew French. Sept. 17-28. Opening reception: FRI, Sept. 17, 7 pm-2 am

**THE ARTISTS MARKETPLACE** Westmount Shopping Centre, 111 Ave. Great Rd., 908-0320. Local artists working daily. Featuring abstract works by Ryan Edgar. Sept. 17-29

**BUGARA/KMET GALLERIES** 12310 Jasper Ave., 482-2854. Sheila Luck: new abstract paintings. Sept. 18-29. Meet the artist, opening reception: Sept. 18, 2-4 pm

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20-8572-91 St, 422-3427. **VITALITY:** Featuring Jacques Riopelle's photographs, Shoko Cesari-drawings, Gilsele Laviolette-pastels and watercolours; Louise Piquette-sculptures and pottery. Opening reception: Sept. 17, 10-8:30 pm artists in attendance. Sept. 17-20

**EDMONTON ART GALLERY**, 2 Sir Winston Churchill Sq., 422-6225. **\*CROSSING THE WILDERNESS:** Until Oct. 11. **TOM THOMSON AND THE ORIGINAL SEVEN:** Until summer 2000. **URBAN/SUBURBAN:** Discover the dual nature of urban and suburban spaces. The photographs in this exhibition span the decades, from the 1930s to the present, mapping out shifting landscapes of urban centres and suburban communities, and the pleasures and perils that exist within both. Until Oct. 11. **\*DO NOT DISTURB: THE IMAGE OF ANXIETY:** Works from the EAC collection including recent acquisitions by Douglas Walker, Eli Langer and John Scott. Until Jan. 9, 2000

**JULIEN HARRIS/A.Y. JACKSON: JASPER AND ROBINSON 1934:** Harris and Jackson explored the landscape, traveling by foot to Maligne Canyon, Maligne Lake, Tonquin Valley, Athabasca Valley, Mount Edith Cavell, Mount Robson. This exhibition brings together paintings, drawings, photographs and archival material that document Harris and Jackson's time in Jasper. Until Jan. 16, 2000. **\*MODEL HOMES: EXPLORATIONS IN ALTERNATE LIVING:** Contemporary Canadian and international artists look at artistic solutions for the problems of 21st century living. Sept. 11-Nov. 7, 2000. **\*THE KITCHEN: ELEANOR LAZARE: QUINTANA ROO:** Photo-based works. Lazare examines the themes of travel and tourism, memory and expectation and the inevitable transformation that take place over time and transformation that take place over time. Sept. 11-Nov. 7, 2000. **\*CONTEMPORARY IN ISSUES READING GROUP:** An ongoing forum for the discussion of ideas, trends and movements that have shaped contemporary art in Edmonton and abroad. Selected readings complement themes and issues being explored in current EAC exhibitions. Every second THU, starting Sept. 9, 7-9 pm. **\*OPENING CELEBRATION OF EARLY FALL EXHIBITIONS:** Harris/Jackson: Jasper and Robson 1934; Model Homes: Explorations in Alternate Living; and Eleanor Lazare: Quintana Roo. FRI, Sept. 10, 7 pm. **\*SEIS-MIC SUNDAY:** SUN 12:1 (pm); **4TH HOME IN THE FUTURE-A Family Fun Workshop:** Dawn McLean (2 pm). **Philosophy or Camping?**—A Lively Debate: Lisa Christensen & Christopher Jackson. (3 pm). **Model Homes—Curator's Tour:** Catherine Crowston.

**FAB GALLERY** 1-1 Fine Arts Bldg., U of A, 112 St., 89 Ave., 492-3081. **MODERN ARTIFACTS:** Sculptures by Ryan McCourt. Sept. 14-26. Opening reception: THU, Sept. 16, 7-10 pm.

**GALLERY 124** 10240-124 St, 488-4575. TUE-SAT 1-5 pm, SUN 11-3 pm. **HERO AND BEAUTY:** Paintings by Garrett Gunderson. Sept. 11-29. Opening reception: SAT, Sept. 11, 2-4 pm.

**LATITUDE 53** 10137-104 St, 423-5353. **SHINY:** Works by Shelley Ouellet, Angus Wyatt, Clint Wilson, Anthony Pavlic and Paul Morrison. Curated by David Loewere. Based on the notion that consumer culture has assimilated the visual codes that render aesthetic gestures feasible which are in turn incorporated into the media—not everything that shines is gold. Sept. 16-Oct. 15.

**THE LOOK:** 2824 Calgary Trail, 436-1400. **FANTASTIC FAIR FAVOURITES:** Local art and sculptures by Claudia Garneau, Thomas Love, Sheila Morgan, Neeta Koulcha, Frank Haddock. Until Oct. 28. Meet the artist reception: FRI, Sept. 16 & SAT Sept. 17, 5:30-9 pm.

**MCMULLEN GALLERY** U of A Hospital, 8440-12 St. MON-FRI 10-8, SAT/SUN 1-4 pm. **THE WORLD AROUND ME:** Inuit art from the University of Lethbridge art collec-

tions. Until Nov. 7. **\*INUIT ART SPEAKER OF THE NORTH:** Talk by Curator Samantha Archibald. THU, Sept. 16, 7 pm. **\*EVERY WED (1-5 pm):** Everything you wanted to know about Inuit art. Lenore Stoneberg. **\*EVERY WED, 2 pm:** Story Time Tales and legends of the land. **\*EVERY THU, 1-5 pm:** Dr. in Stud—Art in Residence. Inuit Harmonica and Anne Reid: Create your own Masterpiece in soapstone or acrylic. **SNAP:** 10137-104 St, 423-1492. **THE TERRITORY OF LIGHT:** Ten Remembered Places. Recent work by Derek Besant. Sept. 17-Oct. 16

**SUGAR BOWL** 10922-88 Ave. **WHITE BREED:** New works by Jeff Sylvester. Sept. 12-Nov. 13. Opening reception: SUN, Sept. 12, 7-11 pm

**WEST END** 12308 Jasper Ave. **488-4892, TUE-SAT 10-5:** **\*LANDSCAPE COLLECTION:** Paul Chester. A unique view of the natural world—damage and frame create a contemporary variation of the traditional landscape. Sat. 1 Oct. 1. Opening reception: SAT, Sept. 18, 2-4 pm

## Art galleries

**ART BEAT GALLERY & FRAME #8** Mission Ave., St. Albert, 459-3679. Acrylics by Michael Robert Goulet-muralist. New works, dye on rice paper and collage by Laura Watmough. Monotype prints by Britta Seward and works by Fran Heath.

**DOUGLAS JUDELL GALLERY** 10332-124 St, 488-4441. Works by Canadian and international artists. **\*HUMAN:** Helen, Dorothy Kowalewski, Vivian Perenoud, Tony Schermann. David Urban and others.

**EDMONTON GENERAL CONTINUING CARE CENTRE** 11111 Jasper Ave., 930-5611. **\*Ext 6475,** **\*RINA CORRIDOR:** Main Level: **ART LITE:** Selected work from the collection of the Alberta Foundation for the Arts. Until Sept. 28

**ELECTRUM DESIGN STUDIO & GALLERY** 12419 Stony Plain Road, 482-1462. Bibi Clement—wood fired ceramics & Robert von Eschen—recent oil paintings. Until Sept. 18

**FARAWAY TRADING CO.** 12403 Stony Plain Rd., 448-9252. **\*THE EXOTIC & UNACCUSTOMED:** Featuring Primitive art from Irian Jaya: Maro paintings (bark cloth), war shields, artifacts, museum pieces and more. Mon-Sat, 10 am-6 pm.

**THE FRINGE GALLERY** BSMT, 10516 Whyte Ave., 432-0240. **\*GROUP SHOW:** Until Sept. 30

**GALLERY DE JONGE** 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

**GIORDANO GALLERY** 208 Empire Blvd., 10080 Jasper Ave., 429-5066. Wed. & Sat. 11 am-5 pm or by appointment

**GREY NUNS COMMUNITY HOSPITAL HEALTH CENTRE** 1100 Youville Dr. W., O Level, 930-5611. **\*Ext 6475,** **GERMAN VILLECAS:** Until Sept. 21

**HARCOURT HOUSE GALLERY** 3rd Floor, 1015-12 St., 426-4180. **\*TOUCHED:** Paintings by Helena Wadsley. About the experience of the body—what it means to live in the body, how experiences written on the body. **\*FRONT ROOM: MORE PIN-UPS:** Drawings by Tess Nunn. Studies in the figure—unfinished and unconsidered. Until Oct. 2.

**IML GALLERY** 10822 Whyte Ave., 433-7834. **RURAL LIFE OF YESTERYEAR:** Water colours by Jim Cupido. Until Sept. 13

**KAMENA GALLERY** 5718-104 St., 944-9497. **\*SUMMER MIX:** Originals by Willie Wong, Edwen Tu, Kee T. Wong, Roybal, David Lee and posters & prints by Bateman, Lynn Vivian Thierfelder, Jennifer Annesley, Johannus Boots, Lo Hing Kwok, Romero Britto.

**MANIFESTO—A CULTURE CENTER** 10043-102 St., 423-7901. **\*NEW FANS:** Work by Allen Ball. Until Sept. 10. **\*ICONOPLASTIC:** The art of Lea Paterson. Until Sept. 10.

**Mazzuca M** 82007-104 St., 414-0432. **\*Gallery Artists:** Paul Cochrane, Ruby Golding, Neil McClelland, Heine Ball, K.C. van Tassel

**MISERICORDIA COMMUNITY HOSPITAL & HEALTH CENTRE** 16940 87 Ave., 930-5611. **\*Ext 6475,** **\*NW CORRIDOR:** REFLECTIONS: Recent mixed media works by Myrtle Kreeberger. Until Sept. 22

**\*DAYWARD CORRIDOR: OBJECT RELATIONS:** Recent paintings by Elizabeth Ginn. Until Sept. 27

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **\*PATHS:** ENTWINED—THREE EDMONTON ARTISTS: Works by Diane James—woven wall hangings, Jean Connor—coiled baskets, Sophia Shaw—mixed media monoprints. Until Oct. 2.

**ROWLES AND COMPANY LTD.** Coopers

SEE NEXT PAGE

## Theatre Notes

Continued from previous page

signup lineup. "It's like the greatest slumber party of your life," says Anderson. "There are people sleeping on mattresses, others putting on hats and costumes and going, 'Look at me! Look at me!' Some are in the kitchen eating, some are out in the alley smoking... It's a weekend where we just say, 'Let's play with all our brilliant friends and be nutty with them!'"

As always, the *Soap-a-Thon* will be livening up those groggy early-morning hours with a variety of theme events. Saturday from 6 to 8 a.m. is the Hour of Gratuitous Nudity, Sunday from 2 to 4 p.m. is the Family Hour (*Road to Avonlea*-style lesson-learning) and Sunday from 4 to 6 a.m. is the Hour of Forbidden Improv Characters, during which the performers have free rein to become aliens, vampires and megalomaniacs. "It's less about laughing at lesser improvisers, though," explains Anderson, "than it is about pleasing the improv gods and having fun getting all those bad habits out of our systems."

*Soap-a-Thon* audiences have grown steadily over the years to the point where, Anderson says, attendance last year never dipped below 30, even in the middle of the night. That doesn't mean they're necessarily alert, though; Anderson describes a late-night scene from a past *Soap-a-Thon* when Ron Pederson looked out into the crowd during a particularly hilarious bit and saw that everyone was fast asleep.

A final enticement: Anderson says that, unlike previous years, the set has been designed so that the Die-Nasty Orchestra doesn't break building codes and block the fire exits.

## Merrily we read along

This item has nothing to do with local theatre, but hey, I have space to fill. I visited my sister in Philadelphia last weekend (sole theatre-related activity: going to New York, seeing Blue Man Group and getting roped into being the couple who gets mocked for arriving late 15 minutes into the show) and during the plane ride back home, I had the chance to read Meryle Secrest's excellent 1998 biography *Stephen Sondheim: A Life* (491 pp., \$22.95), which has been newly issued in paperback from Delta Books. (On the plane ride there, I read Philip Hoare's biography of Noel Coward—aren't I the theatre nerd?—and in fact, Coward makes a cameo appearance in the Sondheim book, attending the opening night of *West Side Story* in London and remarking to *Sunday Times* drama critic Harold Hobson, "Harold, that was great theatre we've had tonight, wasn't it?" Hobson, by the way, disagreed.)

Sondheim's fans tend to be pretty rabid in their devotion, and I've certainly devoured everything I've been able to get my hands on about the man, whose status as the most daring, most accomplished Broadway songwriter of all time seems just about indisputable. (His shows include *Company*, *Follies*, *Sweeney Todd*, *Sunday in the Park with George* and *Into the*

*Woods*.) Still, Secrest—whose extensive, revealing interviews with Sondheim are the backbone of the book—provides all sorts of fresh information about his work and his life. The most shocking details concern his monstrous mother, Foxy, who developed a quasi-sexual dependence on young Stephen shortly after he ran off and married another woman. She talks about Sondheim's (but avoids seeming prudish) attempts to suppress his subconscious afterwards, more like idle woolgathering than psychoanalysis.

Sondheim's work has often been criticized as being brittle and heartless and inaccessible, but these adjectives have often been applied to the man as well. And true, Secrest relates several anecdotes about his quick temper, his vanity, when faced with criticism or success. But we also get glimpses of Sondheim's tender side—times again, we catch him burst into tears upon receiving unexpected acts of kindness or while watching particularly poignant moments in his musicals.

Sondheim's most moving song, "Being Alive" from *Company*, "I'm in Love with You" from *Love Never Dies*, "Finishing the Hat" from *Company*, "Sunday in the Park with George"—express the desire to break out of an emotional cocoon and explore the lovely world outside. That's the Sondheim we capture in her book: a genius with lots of sorts of friends, but whose most intimate feelings only come out in his work. ©

## DISH Weekly

## LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

\*Price per person, before tax &amp; tip

## ALTERNATIVE

**BADASS JACK'S** (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first

and original Californian wraps. \$

**BER-ZERK** (8128-103 St., 931-9864)

Bigger scoops + low prices = A Big Hit!

**LE BRASSERIE** (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

**CAFE MOSAICS** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**HEMP CAFE** (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

**ROUTE 99 DINER** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$\$\$

## BAKERS

**MR. SAMOSA** (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

**SKOPEK'S BAKE SHOP** (10115-104 St., 425-9706) High on taste, high on life.

Come ganache your teeth. Open 8 am-5 pm Mon.-Fri.

**TREE STONE BAKERY** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough).

## BISTROS

**BISTRO PRAHA** (10168-100 A St., 424-4218) The first European cafe since 1977 and still the only one. \$

**BRIDGES** (9028-Jasper Ave., 425-0173)

Be scene! Before the theatre, after the game or for an evening of entertainment in itself. \$\$

**CAFÉ SELECT** (10016-106 St., 423-0419) Offering lunch, dinner and late

nights dining in a relaxed atmosphere for over 14 years.

**CAFE DE VILLE** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$

**CAROLE'S CAFE & CATERING** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$

**C'EST BON BISTRO** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. "It's all in the name".

**CILANTRO'S** on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

**FOUR ROOM** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$

**MANOR CAFE** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

**MATES URBAN BISTRO** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$

**RUSSIAN TEA ROOM** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$

**SWEETWATER CAFE** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$

## BREW PUBS

**BREWSTERS** (11620-104 Ave., 482-4677) Extensive menu selection, 14 different types of beer brewed on site, brewery tours available. \$

**TAPS BREWPUB & EATERY** (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass). \$

## CAFÉS

**AROMA BOREALIS** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte,

coffee, great coffee, & large desserts by Skopek's Bake Shop.

**FLORA CORAZZA** and Patrizio Sardelli have recently opened Via Vai in the West End. This is a beautiful appointed 80-ish seat dining room designed by the owners in the San Francisco style. The menu is also very progressive, with appetizers such as rustic large fettuccine with New Zealand mussels, organic cherry tomatoes, basil and Italian black olives, along with main courses like their duo of rabbit and quail grilled portobello mushrooms and polenta with an infusion of come vinegar demiglace. Chefs Che Maclean and David Mantella will, after your first two courses and the allow pastry chefs Linda Tran and Ruth Ann Horner to finish your meal with their beautiful desserts. Via Vai is located at 9977-178 St. The phone number is 486-5802. Via Vai is open for dinner Monday to Saturday.

Via Vai owners Corazza and Sardelli sold their popular Pan Vino restaurant in St. Albert to continue on their new venture. Pan Vino is currently undergoing renovations before it reopens under new ownership. We'll keep you posted.

Another recent opening is Savannah in the Crestwood neighbourhood (9112-142 St., 4444). Owners Rob Achrem and executive chef Duncan McLean offer a contemporary and creative menu along with fine, well-chosen wines.

cappuccino, great coffee, & large desserts by Skopek's Bake Shop.

**BENNY'S BAGELS** Cafe on Whyte

SEE NEXT



Kites are so efficiently designed, so functional and so just plain active that it's easy to forget they're works of art as well. This Sunday, Septem- ber 12 is Kite Day, during which both the functional and the beautiful aspects of kitemaking will be emphasized at Hawrelak Park as kite fliers from across the city will send their oeuvres aloft—and hopefully steer clear of those pesky kite-eating trees.

## ARTS Weekly

Continued from previous page

& Lybrand Tower, Mezz, Level, 10130-103 St., 426-4055. New works in oil by Rob von Eschen, Audrey Pfannmuller and George Schwindt; works in acrylic by Steve Mitts, David Seghers, Elaine Tweedy, John Freeman & Angela Grootelaar. Water colours by Sigrid Behrens, Eva Bartel, Barb Brooks, and new works in mixed media by Jean Tait. Artworks in glass, soapstone & ander. • Oxford Tower, 10235-101 St. Oil & acrylics by Eric Butterworth. • Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Pfannmuller. • The Hotel McDonald, The Harvest Room: Acrylics by Steve Mitts.

**SCOTT GALLERY** 10411-124 St., 488-3619. A selection of recent works by gallery artists including Dick Der, Gerald Faulder, Linda Kirouac, Doug Haynes and Jacques Poulet. Until Sept. 16.

**SNOWBIRD GALLERY** 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson. Sculptures by Ingrid, Pottery by Blackmore Studios & Noboru Kubo. Portraiture by Mark Anthony.

**SOCIETY OF WESTERN CANADIAN ARTISTS** Manulife Place, 10180-101 St., 476-8552. A juried exhibition and sale of work. Until Sept. 22.

**SPECIAL-T GALLERY** 284 Saddleback Rd., 437-1192. Mon-Sat 10 am-5:30 pm. Works by Audrey Pfannmuller, Jean Elizabeth Tait, Ken Brown, Cindy Barratt, Linda Weday.

**STONY PLAIN MULTICULTURAL HERITAGE CENTRE** • GENERATIONS GALLERY: Acrylic paintings by Andrew Raszewski. Clay works by Patricia Chaytor-Rozman. Until Sept. 20. • GALLERIES DINING ROOM: Photographs by Conny Schuster. Until Sept. 13. •photography by Anne S. Carter. Sept. 14-Oct. 11.

**STRATHCONA PLACE ART GALLERY** 10831 University Ave., 433-5807. Works by Nancy Corrigan. Until Sept. 29.

**STUDIO #2** 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only.

**ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING** 9860-90 Ave., 433-0388. Open Mon-Wed, Fri-Sat: 10-6; Thu 10-8. Closed Sun. • 312 St. BUILDINGS: Water colours by Ian Sheldon evoke the untold stories of our heritage and of our former intimacy with the land. Also Celtic Jewelry by Des Nobels of Digby Island. Until Oct. 27.

**ART GALLERY & PORTFOLIOS ON-LINE** KRISTEN ZUK plaza.vwave.com/gilan/art/kirsten.htm Sculptures by artist Kirsten Zuk.

**DALE NIGEL GOBLE ON-LINE** www.telusplanet.net/public/dng23/dng.htm

**SANDEE A & THE VISIONS GROUP OF ARTISTS** members.home.net/sanadee/Index.htm Formerly members of Eagle One Gallery in Edmonton.

**SURREAL & FANTASY OIL PAINTINGS ON-LINE** COSMIC HORIZONS www.geocities.com/SaHo/Gallery/6298.



# DOAN VIET HOAT

is one of Vietnam's most prominent dissidents. In 1988 he was jailed in Vietnam for starting the underground newspaper

"Freedom Forum." Last year he was released after serving 20 years in prison. While he was in jail, his writings—which were smuggled out of prison—attracted the interest of many international human rights groups.

Now in exile in the United States, Doan Viet Hoat recently spoke in Edmonton and CJSR was there. Listen to a one hour special on

## DOAN VIET HOAT

'Fighting From The Outside,' this Friday at 5 pm on FM 88.5.

# CJSR FM88

Edmonton's independent

# EVENTS Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vwe.ab.ca. Deadline is 3 pm Friday.

## Displays/Museums

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM** 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

**ALLEY KAT BREWING COMPANY** 9929-60 Ave., 436-8922. Visit Edmonton's smallest microbrewery. See how Alley Kat's award-winning craft beers are brewed, taste Alley Kat's all-natural beer. THU-FRI 2-4 pm or call for a guided tour.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344, IMAX Theatre, Margaret Zeiler Star Theatre; Exhibit Galleries, live science demonstrations.

**FORT EDMONTON PARK** 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature park, antique vehicles, 1846 for trading fort, pent shoppping... \$UN 12 (10 am-midnoon). THU-FRI 10:30-5 km. Funds—proceeds go to the Friends of the Environment for the protection and preservation of our natural spaces. Entry forms are available at the Running Room.

**GOVERNMENT HOUSE** 12845-102 Ave., 427-2281. •Every SUN, public tours, 1-4 pm.

**THE HIGH LEVEL STREETCAR** Grandin LRT station—Old Strathcona. The original streetcar used is originally from Osaka, Japan and survived WWII. Travel across the world's highest Streetcar bridge. 11:30-4 pm SUN-FRI & 9 am-4 pm SAT. TIX: \$3 round trip. Until Thanksgiving weekend.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 House, Wainwright Hall, 496-2966. TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century. FRUITS OF HARVEST: •SUN 12: Preserves. SUN 19: Bread Making.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE** N, Legislature Grounds, 427-7362. Visit Alberta's premier architectural attraction.

**THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION** 101 Wales Amouries, 104-106 102 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own Infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

**MICKAVY ACADEMY SCHOOL** 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUTTART CONSERVATORY** 962-9648 St., 496-6274. •RAINBOW WISHES: Colour pours down from the sky, mirrored in the vibrant rainbow shades of flowering Kalanchee. Featuring a mobile of a thousand origami cranes on load from The Works by James Frost, Stefan Steele and Curtis West. Sept. 17-Nov. 21. Participate in making a community mobile of paper cranes—proceeds from this activity go directly toward the Rainbow Society.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9101. www.pma.edmonton.ab.ca. •SUN of ea. mon., 1-4 pm. Aboriginal Performance: Upper lounge learning circle +3rd SUN of ea. month, 1-4 pm. Aboriginal Artisans Learning circle, Syncrude Gallery. •Every SAT, 3 pm, Aboriginal Videos, Learning Circle, Syncrude Gallery. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •60TH ANNIVERSARY OF WOMEN IN BUSINESS: Photography exhibition. Sept. 18-Oct. 3. •AN ASTORISHING CAVALCADE: Paintings by Robert Major commemorating the 125 anniversary of the NW mounted police's march from Dufferin, Manitoba to Fort Whoop-up. •BUG ROOM: Permanent live invertebrate display, new arrivals from Malaysia. Permanent exhibit. TIX: \$6.50 and adults; \$5.50 seniors; \$3 youth (7-17); kids and under free. \$15 family; TUES half price. Open 9 am-5 pm daily.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. Open 10 am-6 pm, TIX: \$2 adults, \$1.50 youth/senior; \$5 family, kids 6 & under free.

**SHAW CONVENTION CENTRE** Pedway Level, 9797 Jasper Ave. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

**UKRAINIAN CULTURAL HERITAGE VILLAGE** 25 mins E. Edmonton Hwy 16, 662-3840. TIX: \$15 family (two adults and kids 7-17); \$10 adults, \$5 senior, \$3 youth (7-17 yrs), kids under 7 free. Open 10 am-4 pm Labour Day-Thanksgiving.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. SUN 19 (1 pm). Autumn Fest. TIX: \$4.50 adults; \$3.50 seniors/youths.

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. •Every TUE, Preschool Storytime, 10:30 am, 1-3 pm, Sept. 16-Dec. 3, 3-5 yrs. •SAT 18 (2 pm): Art Folders, 3 yrs.

**CAPILANO LIBRARY** Capilano Mall, 98

Avenue & 50 St., 496-1802. •Every TUE: Preschool Storytime, 10:15 am, Sept. 21-Oct. 19.

**CASTLE DOWNS LIBRARY** 9 Lake Beaumont Mall, 15333 Castle Downs Rd., 496-1804. •Every THU: 10:30 am, Time for Twos, Sept. 9-Oct. 7. •EVERY WED: Preschool Storytime, Sept. 29-Oct. 27, 10:30 am.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. •CHILDREN'S GALLERY: SIGHT UNSEEN: Tim Follmann. Until Jan. 2000. •Every SUN: Something on Sundays. •ART CLASSES FOR KIDS & YOUTH (4 yrs and up).

**EDMONTON MUSICAL THEATRE** Wilbeck Building, Lower Floor, 1803-124 St., 455-3353. Adult & Junior (8-14 yrs) musical theatre classes fall & winter.

**HARCOURT HOUSE** 10125-112 St., 426-4180. Kids classes: for the fall classes call for info.

**HIGHLANDS LIBRARY** 6710-118 Ave, 496-1806. •Every THU, Totally Twos, 10:30 am, Sept. 17-Oct. 28, pre-register. Every TUE, Crafty Octopodes, 10:15 am, 2 pm, Sept. 14-Oct. 19, pre-register. •SAT 18 (2 pm): The Puppets are Back! all ages, pre/register.

**IDYLWYLDE LIBRARY** 8310-88 Ave. •496-1808. •Every TUE: Storytime for Twos, 10:15 am, Sat. 21-Nov. 30, 2 yrs, pre-register. •Every WED: Storytime, 10:15 am, Sept. 22-Oct. 20. •SAT 18 (2 pm): Dog Days, 3 yrs, Max the Trained Fire Dog.

**JASPER PLACE LIBRARY** 9010-136 St., 496-8110. •Every WED/FRI (11:15-1:45 PM, WED, 10:15-10:45 AM, THU- 3 yrs) 2-2:30 PM WED; 11:10-13:00 AM, THU/1/5 yrs). Pre-School Storytime. Sept. 15/16-Oct. 20/21, pre-register.

**L'ASSOCIATION LA GIRANDOLE D'EDMONTON** 10, 8925-82 Ave., 496-0057. Dance School Registration: Sept. 14, 15, 16, 6-8 pm.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. •Every TUE (2:20-3:00): WED (10:10-10:30 AM, THU 7:30 pm): 3 yrs, pre-school Storytime. Starting Sept. 14. •Every THU, Time for Twos, 10:10-10:30 am, Sept. 30-Nov. 4. •SAT 18 (2 pm): Silly Saturdays, 3 yrs+.

**LONDONDERRY LIBRARY** 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every FRI (10:30-11 am & 11:30-12 pm) all ages, Creative Crafts. •Every TUE, pre-school Storytime 10:15-15:30 am, 3 yrs; 2 pm, 4/5 yrs. WED 10:15-15:30 am, SAT 11 (10 am-11:30 am): Welcome & Review of Summertime Fun. SAT 18 (10:30 am): Puppets, puppets, puppets.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE, 10:15-10:45 AM, Pre-school Storytime, Sept. 14-Oct. 19, 3 yrs. •Every WED, 10:15-10:45 AM, Preschool storytime, 6:30-7 pm. Bedtime Pre-school Storytime, 6:30-7 pm, Sept. 14-Oct. 19, pre-register, 3-5 yrs. •Every WED, 10:15-10:45 am, Time for Twos, 2 yrs, pre-register, Sept. 7, SAT 18 (2 pm): Future Scientists Club.

**PENNY MCKEE LIBRARY** Abbotsfield Shopper's Mall, 3210-118 Ave., 496-7839.

•Every TUE, 10:15-10:45 AM, Time for Twos, Sept. 14-Oct. 19. •Every WED: Pre-school Storytime, 10:15-10:45 AM, Sept. 15-Oct. 20 11 (2 pm): The Pie Parade.

**PROFILES GALLERY** #110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4316. •EVERY SAT (1 PM-4 PM): drop-in and explore themes relating to monthly exhibits. SAT 11: Play Clay. SAT 18: Nutty Putty.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

**SECOND STORY** Mill Woods Town Centre, 2331-66 St., 413-6971. •Story Time: FRI 10 (10:30 am): Lorraine Durham, SAT 11 (11 am): Marguerite Kruger. TUE 14 (10:30 am): Dorothy Ann Haug. •Family Crafts: SAT 11 (11:30 am): Make a sunflower. •2:30 pm: Youth Writing Club. All activities are free.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •Every TUE, Preschool Storytime, 10:15-10:45 AM, 3-4 yrs old. •Every THU, 10:15-11:30 am, Sept. 15-Oct. 20, Preschool Storytime, 3-4 yrs old. •Every TUE, 10:15-11:30 am, Storytime for Twos, 10:15-11:30 am, SAT 11 (10 am-11:30 am): Welcome & Review of Summertime Fun.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, 496-7000. •Every FRI, Drop-in Film Program, 10:30 am, 6th Fl., (3-5 yrs).

**THE PHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**VALLEY ZOO** 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

**lectures/Meetings**

**THE ADVENTURE TRAVEL COMPANY** 439-3096, THU 16 (7 pm): Working overseas: Australia, New Zealand, Japan, Lecture, slide show.

**CASTLE DOWNS LIBRARY** 9 Lake Beaumont Mall, 15333 Castle Downs Rd., 496-1804. THU 16 (7 pm): FreeNet Demonstration.

**CHILDREN'S HEALTH FOUNDATION** Mayfield Inn, 16613-101 Ave. Fri 10:30-9 pm: Barbara Corcoran, author of Kids at Worth It will talk about her new book Parenting With Wit and Wisdom in Times of Chaos and Loss. Followed by book signing. TIX: \$10, proceeds to Children's Health Foundation.

**COMMUNITY NEW VENTURES PROGRAM** Mennonite Centre for Newcomers, 100 1020-102A Ave., 424-7709. Learn about starting a Small Business.

**THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE** #75 1626, 951-2324. •Every FRI, 7 pm, everyone interested in learning Shamanic Journeying are welcome.

**FAVA** 2nd Fl., 972-102 St., 429-1671. •last FRI of every month, 7 pm, feature presentation of finished and in-progress works of our members followed by an intimate forum for discussion of the finer points of working in the media arts. •Third FRI of every month, 7 pm: Have work to show? We've got the facilities, let's share!

**IMAGES ALBERTA CAMERA CLUB** John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

**LESSARD LIBRARY** 6104-172 St. (Callingwood Rd.), 496-1871. WED 22 (7-8 pm): Homework Help for Parents or caregivers of school-age kids. •MON 13: Edmonton FreeNet Hands-on Training.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. WED 15 (7-8 pm): Scared Stiffs: Hands-on Training.

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 11203-70 St., 452-4661. •Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis.

**PUBLIC MEETING** Winterburn School 9527-215 St., 496-6211. THU 16 (7-9 pm): Proposed amendment to the Lewis Farms Area Structure Plan NW Edm., Ward 1.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •Every 3rd TUE & THU, 7-8 pm: Every 3rd WED & FRI, 2-3 pm, 496-1822: Take the Terror Out of Our Technology. TUE 14-FRI 17: Take the Terror Out of Our Technology.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. MON 13 (7-9 pm): Origami Club.

**TRUC LAM BUDDHIST MONASTERY** 11287-97 St. •Every FRI, 6:30-7:30 pm. Team Buddhist meditation and relaxation techniques. Free, non-denominational classes taught in English.

**VISUAL LIBRARIES** 200, 5041 Calgary Trail N., 413-3197. Meetings •Every WED, 7:30-8:30 pm, How to make money on the Internet.

**WEST END STOATMASTER'S MEETING** 104-151-170 St., Rim 112, Info: Jerry @ 422-4911. •Every TUE: Personal Growth and development in communication and leadership skills. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meetings.

**WINSPEAR CENTRE** 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

**YUK YUKS** WEM, 481-9926. •Every WED: Hypnotist Sebastian Steel.

**ORLANDO BOOKS** 10123-82 Ave., 432-7633. Last THU each month, Women in the Arts Poetry Series.

**SOUTHCATE LIBRARY** Southgate Shopping Centre, 496-1822. THU 16 (7:30 pm): Book Discussion Group.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, 3rd Fl. Board 100. •MON 13: Edmonton Chapter of JASNA on the last SAT of ea. month.

**THE WRITE GROUP** Block 1912, Old Strathcona, 104 St, 82 Ave., 413-095. Meeting every second THU.

**Live comedy**

**CRISTAL LOUNGE** 2nd Fl., 10336 Jasper Ave., 441-7861. •Every Sun evening: Jasper Comedy Showcase, open mike, pre-showing/auditions. •Every WED (8 pm): Lat.

**FARGOS** 10307-82 Ave., 433-4526. •Every SUN: Live Yuk Yuk's comedy night.

**IRON HORSE EATERY & WATERING HOLE** 8110-103 St., 438-1907. •Every WED: Comedy with the Atomic Improv Co.

**SIDETRACK CAFE** 1033-112 Street, 421-1326. •Every SUN: Variety Night hosted by the Atomic Improv Co.

**YUK YUKS** WEM, 481-9926. •Every WED: Hypnotist Sebastian Steel.

## Special events

**CITY HALL** City Room, City Hall, 481-4782. THU 9 (10-10:30 am): Mayor Bill Smith & Council Oct/Breast Cancer Awareness Month. •MON 10 (10 am-11:30 am): The Taoist Tai Chi Society. •TUE 11 (10 am-11:30 am): Branch Celebrates International Awareness Day. •WED 17-SAT 18: 496-5822. Youth Conference of the City of Edmonton. •SAT 19 (2 pm): Archbishop MacNeil Reception.

**FORGET-ME-NOT GREENHOUSE** corner of Hwy 16A and Hubbles Lake, 7 km. SW Stony Plain, 1-780-963-8162. •Every SAT: 8 am-4 pm. Fall Festival. •MON 11 (10 am-12 pm): Haunted Forest Trail. •Ornamental corn and gourds, scarecrow making, pumpkin face painting, maze, hayrides. TIX: \$3.50 & under free.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON** Citadel Theatre 425-8201. •SAT 11 (8 pm): The Curtain Rises fund-raiser silent auction, musicians. TIX: \$15 & under free.

**GMCC** City Centre Campus, 497-5543. THU (11 am-1:30 pm): Fall Fest '99. •The Curtain Rises invites all GMCC alumni to a free BBQ.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. SAT 18 (10 am-2 pm): Car Boot Sale

SEE NEXT PAGE

## Bulletin Board

### Gay bashes

This week features a whirlwind of social events for Edmonton's gay/lesbian/bisexual/transgendered community that one of the press releases in the "Bulletin Board" mailbox abbreviates to the infinitely simpler "gilt," a catchall term that deserves to catch on—provided it hasn't already. ("Are you joining the march for gilt rights this weekend?" "I'm not, but my brother Keith is, and so is André, his gilt lover." "You're kidding! I didn't know Keith was gilt!"

The two galas for Edmonton's gilts this week are first-time events that also deserve to catch on. At 8 p.m. in the Citadel Theatre Complex on Saturday, September 11 is the first annual Gay and Lesbian Community Centre of Edmonton fundraiser, which will feature a silent auction (gift certificates, artwork and theatre tickets are among the many items up for grabs), musical performances and presentations by many of Edmonton's leading theatre companies about their upcoming seasons. Attendees are encouraged to come in costume; this year's theme is *The Wizard of Oz*, the 1939 classic starring Judy Garland as the tempest-tossed Dorothy Gale—an almost brazenly stereotypical choice of theme, but one that undoubtedly will encourage a flamboyant array of outfits. (Shyer guests can come in semi-formal clothes, though, and leave

their Dorothy outfits, well, in the closet.) Tickets are \$10 in advance and \$15 at the door and are available at the Citadel box office (425-1820) or through Ticketmaster (451-8000). People who want to volunteer at the Centre, donate items to the silent auction or become a corporate sponsor can contact the Centre at 488-3234.

Once you've slept off the hangover from all those vodka stingers you drank at the Citadel, you'll be ready to attend the "Back to September BBQ" being held by the Edmonton Rainbow Business Association (ERBA) at Kelly's Saloon, Fort Edmonton Park on Tuesday, September 14 at 6 p.m. The ERBA is a year-old organization where gilt business owners can mingle, share their knowledge and experience and, enjoy a setting where, as their material puts it, "being gilt is assumed and not something to wonder about having to hide." The ERBA was behind the launch of the Pride Pages, the Flamingo Business Fair and the Flamingo Dance. They were instrumental in the execution of Pride '99 and will undoubtedly be front-and-center behind the planning of Pride 2000.

Tickets are available at Prde Video and Orlando Books, but quickly, because ticket sales will end on Friday, September 10. Annual membership in ERBA is \$25; call Bill Faulkner at 422-6207 for further details.

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vwe.ab.ca.

Are you a friend of Dorothy? If so, then prove it by attending the first annual **Gay and Lesbian Community Centre of Edmonton Fundraiser** at the Citadel Theatre Saturday, September 11. The theme, predictably enough, is *The Wizard of Oz* (the canonical film of which is pictured right), and guests are encouraged to come dressed as their favourite character. And with all those Scarecrows and Dorothys and Glindas on the loose, the party is sure to be the Baum.



## EVENTS Weekly

Continued from previous page

## Sports

**AUTO RACING: LABATT RACEWAY** 2 Hwy W, Hwy 2, on Hwy 19 toward Devon, Edmonton, 461-7056, 461-5801. www.labatt-raceway.com. **OVAL RACING:** FRI 10: Geoff Koenig-Morin, SAT 11: 1000m, 1200m, 1300m, 1400m, 1500m, 1600m, 1700m, 1800m, 1900m, 2000m, 2100m, 2200m, 2300m, 2400m, 2500m, 2600m, 2700m, 2800m, 2900m, 3000m, 3100m, 3200m, 3300m, 3400m, 3500m, 3600m, 3700m, 3800m, 3900m, 4000m, 4100m, 4200m, 4300m, 4400m, 4500m, 4600m, 4700m, 4800m, 4900m, 5000m, 5100m, 5200m, 5300m, 5400m, 5500m, 5600m, 5700m, 5800m, 5900m, 6000m, 6100m, 6200m, 6300m, 6400m, 6500m, 6600m, 6700m, 6800m, 6900m, 7000m, 7100m, 7200m, 7300m, 7400m, 7500m, 7600m, 7700m, 7800m, 7900m, 8000m, 8100m, 8200m, 8300m, 8400m, 8500m, 8600m, 8700m, 8800m, 8900m, 9000m, 9100m, 9200m, 9300m, 9400m, 9500m, 9600m, 9700m, 9800m, 9900m, 10000m, 10100m, 10200m, 10300m, 10400m, 10500m, 10600m, 10700m, 10800m, 10900m, 11000m, 11100m, 11200m, 11300m, 11400m, 11500m, 11600m, 11700m, 11800m, 11900m, 12000m, 12100m, 12200m, 12300m, 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## Lez is more

Dear Sasha: What does a woman find "sexually" attractive in another woman? Is it the satiny feel of everything? The perfume odour? The smoothness of the thighs? The pubic hair? The "flower" that appears after opening? The soft voice? The feel of her lips or breasts? —GIL

Dear Sensitive Guy: Personally, I burn for the bristly unshaven calves, the sour post-menstrual odor, the stretch-marked hips and hairy nipples, but I love it when men think that sex between women is some soft-focus Cottonelle commercial. And as for pubic hair, could anything have a more gnarly texture, especially creeping down the throat? Somebody get me a bucket! Sex between women can be just as vigorous and sweaty as sex between a man and a woman or a man and a man, but don't let that spoil your cherry blossom haiku universe, sweetheart. Do me a favour, though: the next time you see those Richard Brautigan books on sale at the Wee Book Inn, just walk on by. The female-genitalia-as-posey motif may have snagged him some flaky broads, but it is nothing short of excruciating for those of us who aren't zonked on blue cheer.

## Emission impossible

Dear Sasha: I'm a 28-year-old male and I still have wet dreams once a year. Well, I don't think it's normal. When are wet dreams supposed to be over? —THOMAS

Dear Thomas: Were they ever normal, even when you were 13? Okay, there you are, having it on with your grandmother's neighbour Mrs. Vinda while she wears a large gingham sunbonnet, and because of this fantasy—which in real life would give you an everlasting anti-erection—you wake up with your bed all mushy. Even we females have nocturnal orgasms well past our Judy Blume years. No kidding: if I have one more erotic dream about having a penis which turns into a toilet paper roll every time I try to employ it, I'm

going to need to get myself some very expensive therapy.

## Sleeping with the enema

Dear Sasha: Is it necessary to perform an enema prior to anal action? And, if so, how do I go about doing it? Thanks, babe. —VINCE

Dear Vince: A doctor I spoke to said that you shouldn't use enemas on a regular basis, for the simple reason that your body should be allowed to perform its natural functions on its own schedule. If you don't plan on making a habit of it and you feel that you want to perform an anal exorcism before you nudge something up there, feel free, but it most certainly is not necessary. There are a couple of positions suggested in the package, but you may find, if you don't have an assistant, the easiest way is on your hands and knees. Make sure there's a toilet in unobstructed proximity because believe you me, you are *not* the master of your colon once that bicarbonate starts acting up.

## Magic johnson

Dear Sasha: Do gay men place more emphasis on genital endowment in their partners than heterosexual women? —TONY

Dear Tony: If I had to base my verdict on some of the dildos I've seen in gay sex shops (many of which look like limbs torn off Freddy Krueger), I'd have to say gay guys dig big, but let's consult Dr. David Reuben, author of the best-selling '60s sex guide *Everything You Wanted to Know About Sex But Were Afraid to Ask*. In the book, he claims that he avoids making any moral judgments, and that he uses the latest medical and psychiatric research. When it comes to gays and their packages, he says, "They are his stock in trade and he wishes to show them to his best advantage." If you believe Dr. Reuben, gay men do nothing but hunt for giant rods all day. It's a wonder they even have time to work, eat and go to the gym, what with all the depraved cock-worshipping that takes up their days. Ah, the liberated attitudes of the groovin' '60s.

Tony, men in general are obsessed with the size of their penises. Your question really should be, "Do gay men place as much emphasis on genital endowment as straight men?" Most women are far too busy moaning and groaning over their tits. ☺

## Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

## adult classifieds

## chat lines

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Volunteer carpenters wanted for a non-profit lunch time theatre company. Jagged Edge Theatre, Ph Lisa 463-4237

**Planned Parenthood Edmonton** looking for pro-choice men and women of all ages who are interested in a unique volunteer experience. Ph Laura 423-3737.

**The Canadian Mental Health Association** need volunteers to:

- Plan social and recreational programs
- Work with children's programs
- Provide friendship & education
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## volunteers

ESL TUTORS NEEDED to teach English to adult immigrants, daytime, weekdays, 3 hrs/week. Small groups. Orientation provided. Ph Heather 424-3545.

**BUS & SHOPPING TRIP** introduce immigrants to the transit system, assist with shopping. Day/weekdays, 2 hrs flexible, ph Heather 424-3145.

**Aggregate Society of Visual Arts** Edmonton currently seeking volunteers to assist in the production of a major visual art exhibition which will take place in May/June 2000. Many positions available. Get involved today! Info call Diane 471-5731 or e-mail [aggregateart@yahoo.com](mailto:aggregateart@yahoo.com)

**Jagged Edge Theatre** needs you! Looking for President, Secretary, Publicist, and volunteers who love theatre. Call 463-4237

**Volunteer for The Word Is Out!** Edmonton Annual Book Fair, Sun, Sept. 19, Old Strathcona Farmers' Market, FREE admission to all events. Festival Producer David Huggert: 422-0216

**The Right to What?** Conference on the Convention of the Rights of the Child needs volunteers immediately for coordinating position. Please e-mail [volunteers@rightsforchildren.org](mailto:volunteers@rightsforchildren.org) ph Angie @ 486-4113.

**CHILD CARE WORKER** work with children 2-5 yrs, help develop a program that will interest the children. TUE 6-7:30 pm. Ph Heather 424-3545.

**SATURDAY SENIORS GROUP** Help immigrants seniors practice English. SAT 2-4 pm. Location other countries & cultures. Ph Heather 424-3545.

**The Arthritis Society** require volunteers SAT and SUN, Sept. 5 at Churchill Sq. to help out with special events, track support, awards, set-up and tear-down... for the Street Thunder 99 Mini Grand Prix.

**Volunteer tutor** for adult literacy courses. Info call Prospects Literacy Association, Lang 421-7323.

**Lovers of Arts & Culture** wanted to volunteer millennium symposium, Oct. 13-17. Find shifts. Call Edmonton Arts Council, 427-2787.

**WANT TO GET SOME REALLY IMPORTANT PHONE CALLS?** Edmonton's only 24 Hour Distress Line answers over 2,000 calls each month from people in need, and we need your help to ensure these calls are answered by volunteers: \*Excellent training in communication skills \*crisis and suicide intervention training \*an opportunity for a rewarding and satisfying experience. Next training starts Sept. 14. For info, info call 422-0194 or support group Volunteer Program at 422-0194.

**The Arbutus Volunteer Foundation** looking for caring & committed adults to volunteer with families in need of support. Be a mentor, tutor, parent aid 2 hrs/wk. High-need areas incl. New Edmonton Millwoods. Ph Karin Boyd, 427-8564.

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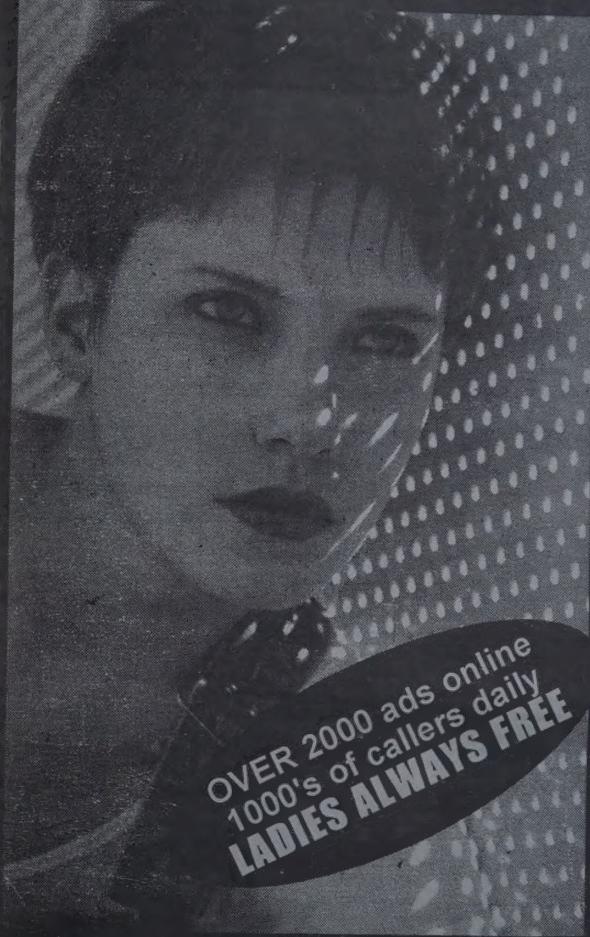
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